

BY DIRECTION OF YAMANAKA & COMPANY

RARE AND BEAUTIFUL
ORIENTAL ART TREASURES
OF
SUPREME QUALITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
NEW YORK

1915

SMITHSONIAN
INSTITUTION

3163.

ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, FEBRUARY 10TH, 1915

AND CONTINUING UNTIL THE DATE OF SALE

RARE AND BEAUTIFUL
ORIENTAL ART TREASURES

OF

SUPREME QUALITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON TUESDAY AND WEDNESDAY AFTERNOONS

FEBRUARY 16TH AND 17TH, 1915

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK

BEGINNING AT THREE O'CLOCK



ILLUSTRATED CATALOGUE

Catalogue No. 31

IMPERIAL YELLOW BOTTLE-

OF THE

SHAPED VASE

RARE AND BEAUTIFUL ORIENTAL ART TREASURES

OF

SUPREME QUALITY

PROCURED IN CHINA DURING THE PAST YEAR BY THE SENIOR
MEMBER OF THE WELL-KNOWN FIRM
OF

YAMANAKA & COMPANY
AND THEIR STAFF OF EXPERTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1915

Catalogue No. 51
IMPERIAL YELLOW BOTTLE-
SHAPED VASE



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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

Y 2 ✓
1915



CHINESE TAKING THEIR BIRDS TO
HEAR THE WILD BIRDS SING

TREASURE HUNTING IN CHINA

Mysterious to-day as through her age-long life, China holds secrets still from the most persistent of collectors, the most eager votaries of beauty—who would translate the beauty for Western veneration. Yielding veritable treasures in one way or another through the years, she ever keeps more hidden, hence the happy surprises which fortunate searchers meet and transport with the recurring seasons. One seeing the works of Chinese art brought to Paris, London and New York year after year might suppose

the day of exhaustion any time arrived, but that refutation follows with the succeeding year. It has come again.

This collection, smaller than some that have been offered to public competition by the same hands, is in some of its components noteworthy even among the admirable ones which have been exhibited in New York. If its owners have rare fortune in finding fine examples, it is not only because the quest is keen, but intelligent, assiduous, and industrious. Chinese dealers—and it is not uninteresting to recall that some prominent Peking business houses have existed for centuries—are not alone looked to, but expert agents are sent about by the Messrs. Yamanaka to make specific hunts, which accounts for a part of the gratifying success exemplified in the present collection.

In China itself people will tell you: "The Japanese get the best of everything here"; and in Japan itself some of the finest of Chinese things are found. Some were brought there ages ago. In China the assembling of the "fruits" of the interior near the coast, and the search of the marts with those strange, labyrinthine streets—some scarce wide enough for the passage of a 'ricksha—is a process which only intensifies the interest of the few collectors who have enjoyed it, and to which those at home are indebted. It ought to be considered a privilege rather than a commercial transaction to acquire some of the rarest of these yields laid down in New York.

Among the decorative productions other than porcelains in this year's collection the small group of bird-cages is sure to attract attention, and makes timely a word on a little-known trait of the Chinese, their treatment of their pet-bird companions. Even in the sorry streets of teeming cities one finds, where trees attract wild birds, groups of people sitting on green banks or squatting on the sun-baked mud, with their caged household pets about them—brought out for an airing where they may sing among their free companions and hear their fellows' song.

Or here and there a man, leaving the cage at home, is to be seen walking along the street with his bird attached by a yard or so of string to a short crutch-handled stick like a walking cane, swung horizontally at arm's-length or held in the air parasol-like, the bird perched on the crutch singing, or taking a short

flight to the owner's shoulder and back again. (Here, it is the dog that gets the daily exercise.) After the walk some may be found at the restaurants, enjoying the music of their birds through the meal—which may be spiced with small wagers on whose songster voices his feelings loudest or most happily.

One day last summer, at the entrance of the Temple of Agriculture, Peking, out in the Chinese City, I came upon a group of humble Chinamen seated by the roadside in the shade of some low trees, with caged pets beside them which they had brought for the customary outing, and a couple of them were induced to stand before the camera for the sake of their interest in the birds. The photograph was for my private use; but the sight of this collection of cages, recalling a pretty trait of the "heathen," suggested reproducing it here.

As an example of the difficulty of finding the apple-green porcelains, it may perhaps be told that a fairly wide canvas of Peking in June last revealed only one (of worth). Later, in Japan, a Kyoto dealer of prominence, who is also known in New York, told the writer of seeing what he believed to be that same vase, and that it was the only apple-green which he had seen, on a spring exploration trip to China. Yet the small number which appear in this collection subsequently came to light in the Messrs. Yamana's searches. These and the quality of the *clair-de-lune*, of the reds, the turquoise-blue especially in one small example, and the mirror-blacks—one of the largest vases in this glaze ever found being here—will not escape notice and study, nor will the remarkable figure group in "moonlight-white," while among the luxurious textile fabrics are a few Chinese silk tapestries especially interesting. The coral statuettes, and the pendants of jade and tourmaline—the former wedding gifts of mandarins to the imperial family, the latter also presents from loyal nobles; all, objects of imperial disposal since the dynastic cataclysm—are in this character such as have not before been offered at public sale in New York.

DANA H. CARROLL.

NEW YORK, January, 1915.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST AFTERNOON'S SALE
TUESDAY, FEBRUARY 16, 1915
AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

Catalogue Nos. 1 to 106

3750 1—MINIATURE MIRROR-BLACK BOTTLE (*K'ang-hsi*)

Pear-shaped, with slender neck, on a bold foot. Hard paste, glazed in brilliant mirror-black, with white glaze at the rim and underneath the foot. Has stand.

Height, $3\frac{1}{2}$ inches.

40—2—MINIATURE CELADON BOTTLE (*K'ang-hsi*)

Squat ovoid body drawn down to a relatively broad foot; straight tubular neck, slender. Pure white porcelain coated with a most delicate sea-green glaze of rare quality, the color deepening on the somewhat flattened shoulder and about the foot. The glaze, instead of being crackled, counterfeits the appearance of violently churned sea-water in a steamer's wake or in the swirling eddies of rocky caves, with innumerable air-bubbles infinitesimally minute reflecting the light. Has teakwood stand.

4750 3—MINIATURE CAFÉ-AU-LAIT BOTTLE-SHAPED VASE

(*K'ang-hsi*)

Low, squat ovoid body, with a short foot, and a slender neck which expands into a trumpet lip. Covered with a very light *café-au-lait* glaze, which approximates a brownish straw-color; the lip and interior of neck white. Has stand.

4—MINIATURE WHITE VASE (*K'ang-hsi*)

5250 In the graceful form of a slender amphora without handles, with narrow foot and abbreviated neck. The glaze is a pure chalk-white of brilliant surface, beneath which appears a decoration of flag-like branches etched in the paste. Has stand.

Height, 3 inches.

5—"SOFT PASTE" WHITE BIRD-CUP (*Yung Chêng*)

2250 A most delicate cup, designed for one of the luxurious and costly palace bird-cages characteristic of China. Miniature in size, intended for a water-holder, it is formed in shape of a lotus leaf, cupped and folded over, the veins delicately incised, and the leaf-stem and the stems of two flowers modeled in relief on the outside. The flower stems support, one a still unfolded bud, the other a seed-pod, these nodding just over the edge of the up-curved leaf. Has carved teakwood stand.

6—"SOFT PASTE" WHITE BIRD-CUP (*Yung Chêng*)

2250 Similar to the preceding and a companion to it.

7—"SOFT PASTE" WHITE ROUGE BOX (*Yung Chêng*)

95- The light and delicate so-called "soft paste." Low, compressed-globular form, with dainty foot, equatorially divided into box and cover. The entire surface of both sections (above the foot) carved in borders of scepter-heads and the key-fret or thunder-scroll, and wide lattices worked about the swastika symbol, while at the pole of the cover is a swastika and key-fret medallion incised in openwork relief. Has teakwood stand.

Diameter, 3¼ inches.

8—CELADON COUPE (*Ch'ien-lung*)

75- Globular, with small circular mouth; a writer's water vessel. Pure white porcelain of delicate structure, invested with a clear, luminous celadon glaze, which is continued underneath the foot, the glaze a light and soft sea-green of notable purity, even in tone throughout. Under the foot a four-character mark of ownership—of the palace or temple to which the cup belonged. Carved ebony lotus stand.

Diameter, 3 inches.

9—SMALL TURQUOISE BOTTLE (*K'ang-hsi*)

40- Egg-shape, on a bold circular foot, the body attenuating slowly in a steeply-sloping shoulder to a short, slender, tapering neck. Pure white hard paste, coated with a brilliant, mirror-like glaze of pure turquoise-blue, minutely crackled and revealing an infinite series of fine lateral striations. Teakwood stand.

Height, 5 inches.

10—UNIQUE PINK BOTTLE (*Yung Chêng*)

100- Graceful pear-shape with a low foot and short tubular neck. Pure white porcelain of heavy body, invested with a fine glaze of dull luster and soft, unctuous surface, whose color presents a baffling problem together with an inherent guarantee that the vase is truly unique. Experts of wide experience have never seen its prototype or its companion. That it was an accident seems indubitable—albeit a happy one. The glaze is a monochrome, or perhaps it might better be said a symphony, in the most delicate and elusive violet-pink, nascent in an impalpable ash of roses. It suggests the last evanescent flush of a lingering sunset, or the first faint blush of wakening dawn. Has stand.

Height, 6 inches.

11—BLEU-SOUFFLÉ BOTTLE (*Ch'ien-lung*)

30- Globular-ovoidal with straight tubular neck. Covered with a bluish and white *soufflé* glaze, of dull luster and unctuous surface. Rim and interior of neck glazed in green. Has carved teakwood stand.

Height, 6 inches.

12—MAZARINE-BLUE BOTTLE (*K'ang-hsi*)

245- Squat body of ovoid contour, on a low foot, with tall cylindrical neck. Dense porcelain, invested with a brilliant monochrome glaze of deep, dark, mazarine-blue. Carved teakwood stand.

Height, 5½ inches.

13—CELADON GOURD-SHAPED VASE (*K'ang-hsi*)

3250 In bottle-form, the lower gourd section globular-ovoidal and supporting a slender vase as the bottle neck. Covered with a uniform monochrome glaze of sea-green tone, the interior of neck and foot being glazed in white and the rim in a light russet-brown. Has carved teakwood stand.

Height, 5½ inches.

14—TURQUOISE-BLUE JAR (*Ch'ien-lung*)

20- Shuttle or bobbin shaped, expanded at the center and tapering to a narrow foot and narrower mouth. Coated with a turquoise-blue glaze of mirror quality, exhibiting everywhere a fine fish-roe crackle. Carved teakwood five-legged stand.

Height, 4½ inches.

15—TWO CANARY-BACK SAUCERS (*Yung Chêng*)

30- Semi-eggshell translucent white porcelain of fine quality, responding in a clear musical tone to a light tap; in shape, low, miniature bowls, of ovoid contour, lightly flaring at the rim, and molded with a light and perfect foot. The exterior of the body and foot is coated with a rarely perfect light canary-yellow glaze, of high luminosity, and exhibiting in certain lights a brilliant sunset iridescence. The interior of the bowl is glazed in the purest white, and beneath the white glaze under the foot is penciled in blue the six-character mark of the reign, within a double square whose corners are slightly rounded. Have stands.

Diameter, 5¼ inches.

16—LAPIS-BLUE BOTTLE (*K'ang-hsi*)

92 55 Ovoid, the neck narrowing a little as it grows out of the shoulder, thence expanding slightly to the rim. Coated with a monochrome glaze of deep and lustrous lapis-lazuli tone and mirror-like brilliancy.

Height, 6 inches.

17—SMALL WHITE BOTTLE (*K'ang-hsi*)

25 Pear-shape with a low foot, and slender neck very lightly expanding. Fine hard paste white porcelain, covered with a brilliant glaze of snow-white and uniform in quality. Has carved stand.

Height, 4¾ inches.

18—SMALL TURQUOISE BOTTLE (*K'ang-hsi*)

55 Squat body of ovoid contour, on a deep foot, with broadly sloping shoulder and tubular neck. Pure white hard paste porcelain, coated with a crackled glaze of mottled turquoise-blue rather deep in tone. The neck is encircled near the rim by a series of incised rings and tooled channels, in which the coloring in the glaze deepens to a still darker tone, as it does again on the circular foot. Has carved stand.

Height, 4½ inches.

19—TURQUOISE GALIPOT (*Yung Chêng*)

115 Typical in shape, but with an unusually broad, bulbous shoulder, and the body below contracting but slowly to a broad foot, in place of the more commonly encountered model of relatively narrow shoulder, more or less well-defined waist and narrow foot. Pure white porcelain covered with a brilliantly luminous glaze of pure turquoise-blue, *truitée*, even in quality throughout until it thickens in a band about the foot, where at the same time its color deepens and the fine fish-roë crackle is replaced by a crackle of much bolder proportions. Under the glazed foot the imperial four-character seal-mark of Yung Chêng, impressed in the paste. Ebony stand.

Height, 4½ inches.

20—TURQUOISE-BLUE BOTTLE-SHAPED VASE (*Ch'ien-lung*)

55—Ovoid body with steep shoulder and full neck, and spreading lip and foot. Heavy structure, covered with a glaze of rich turquoise-blue displaying a fine fish-roe crackle. With very slight mottling, the color is substantially uniform, until it deepens at the top of the foot. Has carved teakwood stand.

(*Illustrated in Color*) Height, $5\frac{1}{2}$ inches.

21—TURQUOISE-BLUE SMALL VASE (*Ch'ien-lung*)

57—Bottle-form, with ovoid body on a slightly spreading foot; steep shoulder and full neck, which expands into a flaring lip. Hard white paste covered with a brilliant turquoise glaze of rich quality and finely crackled, the glaze and crackle extending to the interior of the neck. Has carved teakwood stand.

(*Illustrated in Color*) Height, $5\frac{3}{4}$ inches.

22—TURQUOISE-BLUE VASE (*Yung Chêng*)

380—A vase of great beauty of shape and color. Bulbous pear-shape, on a delicate foot, the body gracefully drawn into a short, slender neck which almost immediately recurves into a spreading lip. The body, foot, and the interior of the neck, are covered with a turquoise-blue glaze of full, rich purity of color, finely *truitée*, and of deep and brilliant luster. Underneath the foot the imperial seal mark of Yung Chêng impressed in the paste below the glaze. Has teakwood stand.

(*Illustrated in Color*) Height, $7\frac{1}{4}$ inches.

23—CUCUMBER-GREEN BOTTLE-SHAPED VASE (*K'ang-hsi*)

115—Ovoid body with straight tubular neck. Fine hard paste white porcelain with a clear note, coated with a brilliant glaze of bright cucumber-green having a very delicate fish-roe crackle. Under the foot the crackle is omitted; rim glazed in brown. Has carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

Catalogue Nos. 20-21-22
**SUPERB SPECIMENS OF
TURQUOISE-BLUE**

20-21-22 ~~Catalogue No. 20-21-22~~ BOTTLE-SHAPED VASE (*Ch'ien-lung*)

57- ~~TO SHENKING OF TURQUOISE-BLUE~~ shoulder and full neck, and spreading lip and foot. Heavy structure, covered with a glaze of rich turquoise-blue displaying a fine fish-roe crackle. With very light mottling, the color is substantially uniform, until it deepens at the top of the foot. Has carved teakwood stand.

(*Illustrated in Color*) Height, 5½ inches.

21—TURQUOISE-BLUE SMALL VASE (*Ch'ien-lung*)

57- Bottle-form, with ovoid body on a slightly spreading foot; steep shoulder and full neck, which expands into a flaring lip. Hard white paste covered with a brilliant turquoise glaze of rich quality and finely crackled, the glaze and crackle extending to the interior of the neck. Has carved teakwood stand.

(*Illustrated in Color*) Height, 5¾ inches.

22—TURQUOISE-BLUE VASE (*Yung Chêng*)

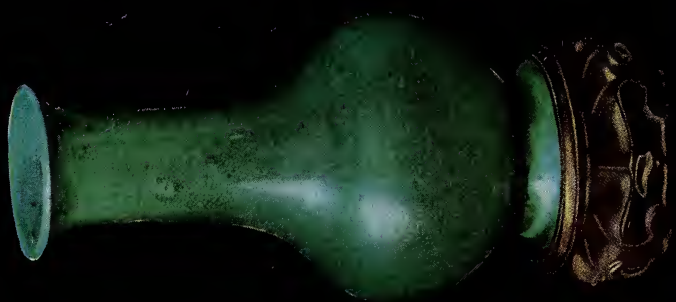
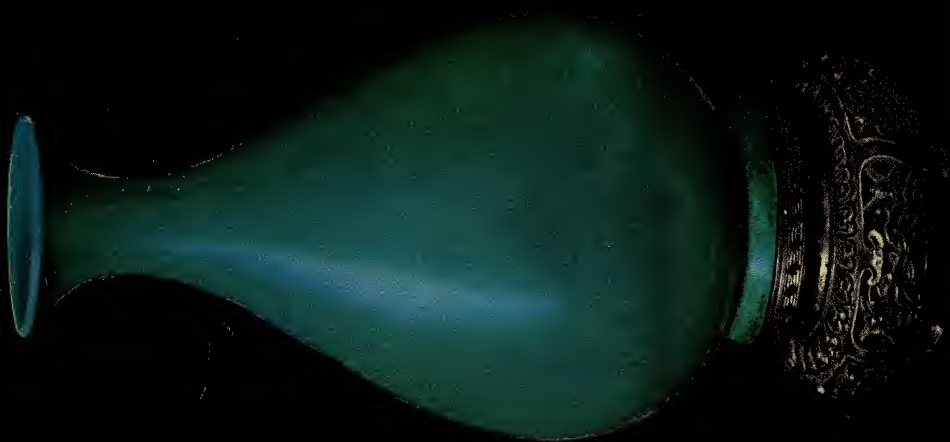
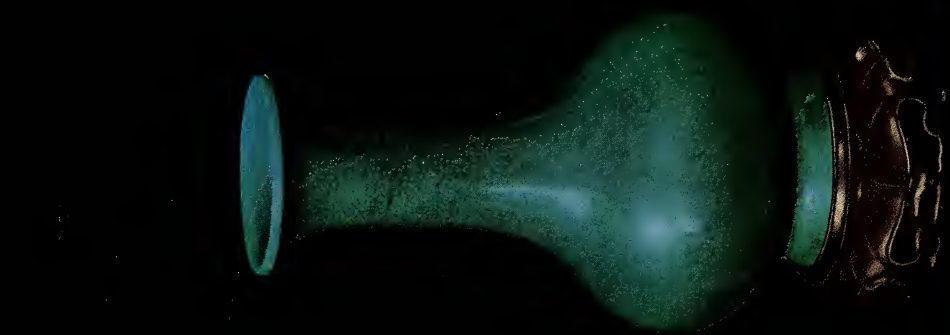
380- A vase of great beauty of shape and color. Bulbous pear-shape, on a delicate foot, the body gracefully drawn into a short, slender neck which almost immediately recurves into a spreading lip. The body, foot, and the interior of the neck, are covered with a turquoise-blue glaze of full, rich purity of color, finely *truitée*, and of deep and brilliant luster. Underneath the foot the imperial seal mark of Yung Chêng impressed in the paste below the glaze. Has teakwood stand.

(*Illustrated in Color*) Height, 7¼ inches.

23—CUCUMBER-GREEN BOTTLE-SHAPED VASE (*K'ang-hsi*)

115- Ovoid body with straight tubular neck. Fine hard paste white porcelain with a clear note, coated with a brilliant glaze of bright cucumber-green having a very delicate fish-roe crackle. Under the foot the crackle is omitted; rim glazed in brown. Has carved teakwood stand.

Height, 5½ inches.



24—LANG-YAO BOTTLE-SHAPED VASE (*K'ang-hsi*)



No. 24

Globular body on a low foot, with slender neck and small trumpet-shape lip. Clear, vibrant white porcelain, coated with a rich and brilliant glaze of *sang-de-bœuf*, in places light and fluent, again dense in the hue of the congealed blood, while on one side tones of the peachbloom and ashes-of-roses appear and in the interior of the neck tints of the *fraise écrasée*. Under the foot a white glaze. (Slight repair at the lip.) Has stand.

Height, 5 inches.

25—WRITER'S PEACHBLOOM WATER RECEPTACLE (*K'ang-hsi*)

Semi-globular, with broad bottom, a short constricted neck and lightly everted lip. Fine hard paste, covered with a

very brilliant peachbloom glaze perfect in surface, and in color comprehending numerous tones of this highly prized glaze, from the fresh pink flush to the varied gradations in the ashes-of-roses category. Engraved in the paste, with great delicacy and precision, under the glaze, are three medallions of cloud scrolls. Mark, in brilliant blue under the white glaze of the foot: *Ta Ch'ing K'ang-hsi nien-chih*. Ebony stand.

Diameter, 5 inches.

26—GRASS-GREEN CRACKLED VASE (*K'ang-hsi*)

Oviform with high shoulder, and short neck marked by a ring and channel. Lustrous glaze of fresh grass-green with a fine fish-roe crackle, the glaze continuing underneath the foot and within the neck. Has carved teakwood stand.

Height, 5 $\frac{3}{4}$ inches.

27—LANG-YAO BOTTLE (*K'ang-hsi*)

42550 Gourd-shaped, the lower portion ovoidal and supporting a small, slightly bulbous vase as neck. Hard white porcelain, covered with a brilliant *sang-de-bœuf* glaze of the orange-peel variety, with a minute mottling representative of the coagulating blood, which extends throughout almost the entire surface, from the white rim to the unglazed foot. Has teakwood stand.

Height, $4\frac{3}{4}$ inches.

28—PAIR CLAIR-DE-LUNE BOTTLES (*K'ang-hsi*)

52510 Gourd-shape, in general classification; specifically, with lower body in the form of an ovoid jar, upon which is superposed a slender vase, forming the neck of the bottle. Clear white porcelain, covered uniformly with a brilliant glaze of *clair-de-lune*, the interior of the neck and under part of the foot glazed in white. Have carved ivory stands.

Height, $5\frac{1}{2}$ inches.

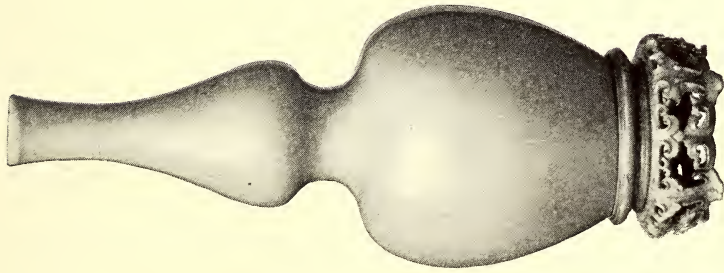
(Illustrated)

29—PAIR CLAIR-DE-LUNE BOWLS (*Yung Chêng*)

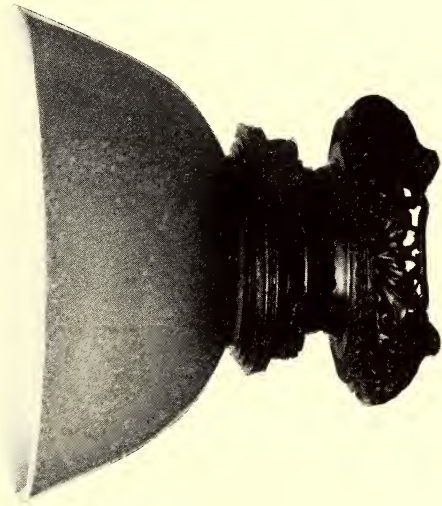
23012 Ovoidal body springing from a short foot and having a scarcely perceptible flare at the rim. Pure white translucent porcelain; fine hard paste of delicate texture and musical tone. Glazed within in a soft snow-white, and on the exterior with a pure and brilliant *clair-de-lune* monochrome of lustrous gray-lilac hue—an exquisite variety of the moonlight glaze. Underneath the white-glazed foot, the six-character mark of Yung Chêng within a double ring, finely penciled in brilliant underglaze blue. Have stands.

Diameter, $4\frac{3}{4}$ inches.

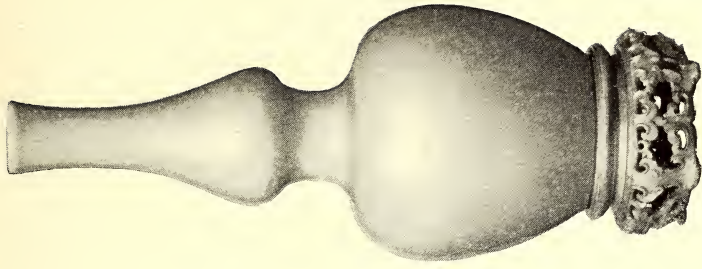
(Illustrated)



No. 28



No. 29



No. 28

SPECIMENS OF CLAIR-DE-LUNE OF THE K'ANG-HSI PERIOD

790- 30—PAIR CLAIR-DE-LUNE COUPES (*K'ang-hsi*)

Writer's water receptacles. Clear white hard paste porcelain, ovoid in form, with the top compressed—pushed in—so that a furrow or channel is created in the shoulder, about the small circular mouth. Flawless, with a mirror glaze of clear and perfect *clair-de-lune* coating interior and exterior, down to the delicate foot, perfect in execution, where the white biscuit is revealed. Underneath the foot a white glaze, beneath which are penciled in brilliant blue the six characters of *K'ang-hsi* (on each cup). Have carved ebony stands.

Diameter, 4 inches.

(*Illustrated in Color*)

3700- 31—TALL CLAIR-DE-LUNE FLOWER VASE (*K'ang-hsi*)

Bottle-form, the body ovoidal, with narrow, sloping shoulder, and straight tubular neck. Fine, hard white porcelain of clear, musical tone, gracefully modeled, and coated with a *clair-de-lune* glaze of mirror brilliance, in a tone inclining to a fair, consistent lavender. Has carved ivory stand.

Height, 8¼ inches.

(*Illustrated in Color*)

300 32—TURQUOISE-BLUE VASE (*K'ang-hsi*)

A very rare shape in this color. The body is compressed, giving a squat effect which with the slender neck is very graceful. The body flares almost horizontally from a low circular foot, and in a short ovoidal curve turns back into the low, broad and lightly sloping shoulder, whence issues the delicate neck which expands gently at the top. Clear, sonorous hard paste, coated with a brilliant glaze in the beautiful hue of the Eastern turquoise of rich quality, delicately mottled and finely *truitée*, the glaze extending to the interior of the neck. Has stand.

Height, 5½ inches.

Catalogue Nos. 30-31
SUPERB SPECIMENS OF
CLAIR-DE-LUNE



30—PAIR CLAIR-DE-LUNE COUPES (K'ang-hsi)

790-
TO ENRICHEN OF
CLAIR-DE-LUNE
Bottle-form, with the top compressed—pushed in—so that a furrow or channel is created in the shoulder, about the small circular mouth. Flawless, with a mirror glaze of clear and perfect *clair-de-lune* coating interior and exterior, down to the delicate foot, perfect in execution, where the white biscuit is revealed. Underneath the foot a white glaze, beneath which are penciled in brilliant blue the six characters of K'ang-hsi (on each cup). Have carved ebony stands.

Diameter, 4 inches.

(Illustrated in Color)

31—TALL CLAIR-DE-LUNE FLOWER VASE (K'ang-hsi)

3700-
Bottle-form, the body ovoidal, with narrow, sloping shoulder, and straight tubular neck. Fine, hard white porcelain of clear, musical tone, gracefully modeled, and coated with a *clair-de-lune* glaze of mirror brilliance, in a tone inclining to a fair, consistent lavender. Has carved ivory stand.

Height, 8¼ inches.

(Illustrated in Color)

32—TURQUOISE-BLUE VASE (K'ang-hsi)

300-
A very rare shape in this color. The body is compressed, giving a squat effect which with the slender neck is very graceful. The body flares almost horizontally from a low circular foot, and in a short ovoidal curve turns back into the low, broad and lightly sloping shoulder, whence issues the delicate neck which expands gently at the top. Clear, sonorous hard paste, coated with a brilliant glaze in the beautiful hue of the Eastern turquoise of rich quality, delicately mottled and finely *truitée*, the glaze extending to the interior of the neck. Has stand.

Height, 5½ inches.



33—TWO WATERMELON-GREEN BOTTLES (*K'ang-hsi*)

200-
Squat body on a low foot, one with broadly-sloping shoulder and straight tubular neck, the other with a steeper shoulder and a neck slightly attenuated. Coated throughout with a crackle glaze of dark watermelon-green, including the under portion of the foot, the tone of one being a little deeper than that of its companion; the rims are black.

Height, 4 inches.

34—TURQUOISE BOTTLE-SHAPED VASE (*K'ang-hsi*)

70-
Squat ovoidal body on a low foot, with sloping shoulder and a tall cylindrical neck. Dense porcelain of *K'ang-hsi*, enveloped in a glaze of high luminosity in the hue of the Persian turquoise, its notes varying slightly in the innumerable striations encircling both body and neck, the essential tone preserved in its fulness all the way to the foot, which is dark. The glaze in its blue beauty is characteristically flecked, and embraces a crackle so minute that it is not instantly detected. Has carved teakwood stand.

Height, 5 inches.

35—CAMELLIA-GREEN JAR (*K'ang-hsi*)

130-
Shuttle or bobbin shape, with expanded, barrel-like center and tapering in either direction in a cone, which is truncated to form the mouth and foot. Glazed in a brilliant camellia-leaf green with fish-roe crackle, the glaze without the crackle being continued under the foot; the rim is black. Has carved teakwood five-legged stand.

Height, 4½ inches.

36—APPLE-GREEN BOTTLE (*K'ang-hsi*)

550
Ovoid body with sloping shoulder and a slightly curved full neck. The apple-green glaze, of even quality and dull luster, is penetrated throughout by a fine brown crackle. Underneath the foot and in the interior of the neck, a gray-white glaze with light brown crackle. Has teakwood stand.

Height, 5½ inches.

37—PEACHBLOOM COUPE (*K'ang-hsi*)

1000 - Or writer's water dish. Circular in form, with squat ovoid body and wide mouth. Dense white porcelain, the exterior coated with a rarely beautiful peachbloom glaze in which the pink peach hue is revealed only as a thin lip about the wide mouth, and again similarly encircling the low foot, the rest of the exterior body being given over to rich and exquisite mottlings of the green hues so greatly sought and prized in this glaze. Interior and under-side of foot glazed in white. On the foot, under the glaze, the six characters of *K'ang-hsi*, painted in brilliant blue. Has teakwood stand.

(Illustrated in Color) Diameter, $4\frac{3}{4}$ inches.

38—FEI-TS'UI-GREEN BOTTLE (*K'ang-hsi*)

1450 - Globular-ovoidal body with slightly flattened shoulder, and full neck lightly expanding toward the top. Fine hard paste of dense texture. The brilliant glaze at the first *coup d'œil* suggests the vase as one of the apple-greens, but the green is really that of the *fei-ts'ui* jade, of delicate quality, soft and uniform save where on the shoulder a deepening of the flow intensifies the hue; and everywhere is the characteristic crackle of the apple-greens, the greater part of it in brown but near the shoulder almost colorless. Interior of the neck and under part of the foot glazed in grayish-white with a *café-au-lait* crackle. Has teakwood stand.

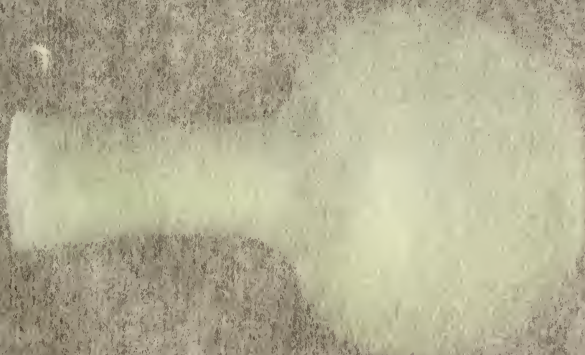
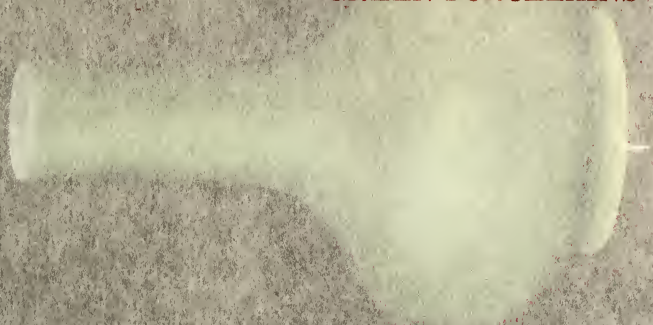
(Illustrated in Color) Height, $6\frac{1}{2}$ inches.

39—APPLE-GREEN BOTTLE-SHAPED VASE (*K'ang-hsi*)

1050 - The body is squat, of ovoidal contour, resting on a deep foot, and the shoulders, broadly-sloping, are drawn into a straight tubular neck. The porcelain is heavy and sonorous, and enveloped in a brilliant glaze of apple-green, uniform in quality, permeated by the characteristic brown crackle, and returning a lustrous iridescence. Underneath the foot and within the neck is a soft grayish glaze, through which the brown crackle continues. Ebony stand.

(Illustrated in Color) Height, $6\frac{3}{4}$ inches.

Catalogue Nos. 37-38-39
**SUPERB SPECIMENS OF PEACH-
BLOOM AND APPLE-
GREEN PORCELAINS**



37—PEACH-BLOOM COFFEE (K'ang-hsi)

Or writer's water dish. Circular in form, with squat ovoid body and wide mouth. Dense white porcelain, the exterior covered with a very beautiful peachbloom glaze in which the white is revealed only as a thin lip about the wide mouth, and again similarly encircling the low foot, the rest of the exterior body being given over to rich and exquisite mottlings of the green hues so greatly sought and prized in this glaze. Interior and under-side of foot glazed in white. On the foot, under the glaze, the six characters of K'ang-hsi, painted in brilliant blue. Has teakwood stand.

(Illustrated in Color) Diameter, $4\frac{3}{4}$ inches.

38—FEI-TS'UI-GREEN BOTTLE (K'ang-hsi)

Globular-ovoidal body with slightly flattened shoulder, and full neck lightly expanding toward the top. Fine hard paste of dense texture. The brilliant glaze at the first *coup d'œil* suggests the vase as one of the apple-greens, but the green is really that of the *fei-ts'ui* jade, of delicate quality, soft and uniform save where on the shoulder a deepening of the flow intensifies the hue; and everywhere is the characteristic crackle of the apple-greens, the greater part of it in brown but near the shoulder almost colorless. Interior of the neck and under part of the foot glazed in grayish-white with a *café-au-lait* crackle. Has teakwood stand.

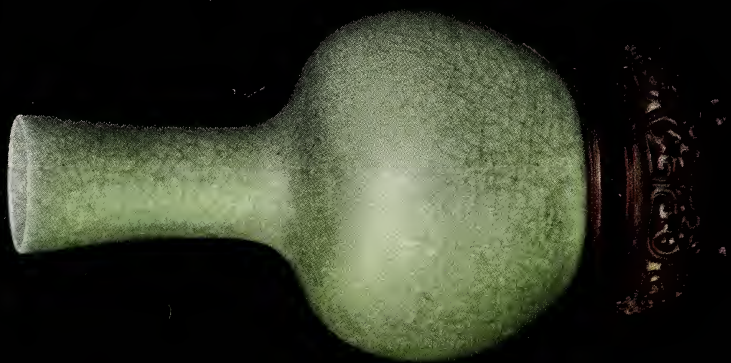
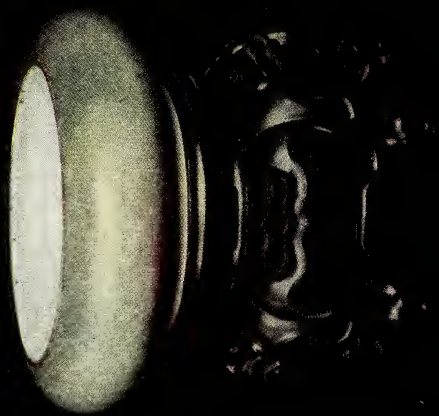
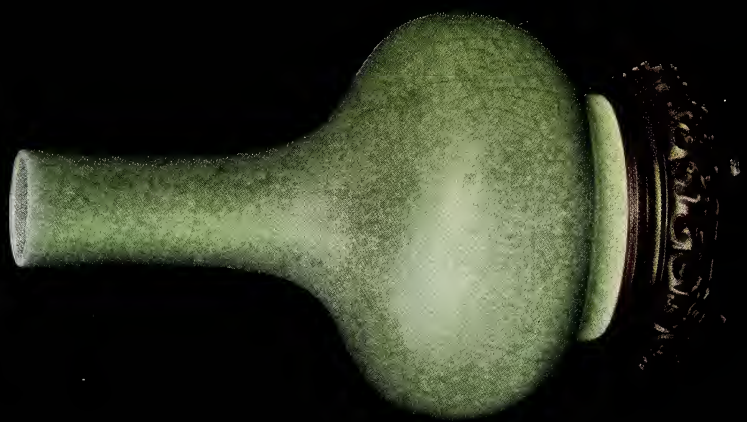
(Illustrated in Color) Height, $6\frac{1}{4}$ inches.

39—APPLE-GREEN BOTTLE-SHAPED VASE (K'ang-hsi)

The body is squat, of ovoidal contour, resting on a deep foot, and the shoulders, broadly-sloping, are drawn into a straight tubular neck. The porcelain is heavy and sonorous, and enveloped in a brilliant glaze of apple-green, uniform in quality, permeated by the characteristic brown crackle, and returning a lustrous iridescence. Underneath the foot and within the neck is a soft grayish glaze, through which the brown crackle continues. Ebony stand.

Height, $6\frac{1}{4}$ inches.

(Illustrated in Color)





40—CORAL BOTTLE (*K'ang-hsi*)

750- Clear sonorous white porcelain. The spherical body, on a low foot, is gracefully contracted to a slender tubular neck, and the whole coated with a coral glaze wondrously rich in quality, uniform in tone, and of a soft luster which here and there yields a delicate iridescence. The foot and the interior of the neck are glazed in white. Has teakwood stand.

Height, 7¼ inches.

41—IMPERIAL YELLOW BOWL (*Hung-chih*)

65- Ovoid on a low foot, the spreading body lightly flaring at the rim. Pure white porcelain with a clear, resonant note, covered with a luminous imperial yellow glaze on both surfaces, the hue deepening slightly on the exterior toward the foot. Underneath the foot, which is glazed in white, *Ta Ming Hung-chih nien-chih*, within a double ring, all in blue under the glaze. Has stand.

Diameter, 7¼ inches.

42—IMPERIAL YELLOW BOWL (*K'ang-hsi*)

65—
Ovoid body lightly spreading, flaring at the lip; low foot. Light and delicate, firm hard paste with a soft, sonorous, musical note; coated on both exterior and interior with a uniform monochrome glaze of imperial yellow, very brilliant, and revealing in various places on both surfaces a rainbow iridescence. Underneath the white-glazed foot the six characters of *K'ang-hsi* within the double ring, in underglaze blue. Has stand.

Diameter, 7¼ inches.

43—LANG-YAO JAR (*K'ang-hsi*)

450
Oviform, lightly spreading at the foot, with short wide neck expanding at the lip. Dense vibrant porcelain, the entire body covered with a deep, rich *sang-de-bœuf* glaze, over the greater part of the expanse the color being that of the blood already well coagulated, a part revealing lighter, fluent hues and marked by the "tears" of congelation. The glaze is slightly crackled and has the orange-skin surface. The foot is perfect—a mark of true Lang production—and is glazed underneath in rice-color with a *café-au-lait* crackle. (Slight repair at the neck.) Has stand.

Height, 6¾ inches.

44—APPLE-GREEN VASE (*K'ang-hsi*)

625
A form often called by the Japanese "Daruma," because the lines take in a general way the outline of the characteristic seated figure of the priest of that name in his robes. Club-shape—that of the club of ovoidal body, resembling the ten-pin—contracting only slightly to the short neck, which is truncated, giving a wide mouth. Dense porcelain, coated with a rich glaze of apple-green, flowing evenly from the rim to a perfect foot. The crackle, brown of varying intensity, is a most unusual one, in places suggesting wisps of smoke taking their varying courses upward, in places the denuded branches of bushes in winter, and again presenting the traditional lines of the crackles. The rim and interior of the neck are glazed in a gray-white, with a coarse crackle of chocolate-brown. Has teakwood stand.

Height, 6¼ inches.

45—APPLE-GREEN BOTTLE (*K'ang-hsi*)

825—Globular-ovoidal body, with a tubular neck lightly expanding toward the rim. Dense white porcelain covered with an apple-green glaze of even note and delicate tone, characteristically crackled throughout. The glaze has a soft, dull luster, and near the foot reveals a metallic iridescence. Interior of the neck and under portion of the foot coated with a gray-white crackled glaze. Ebony stand.

Height, 6 inches.

46—CAMELLIA-LEAF GREEN VASE (*K'ang-hsi*)

425—Ovoid body on a bold foot, with steeply-sloping shoulder running into a full neck, and spreading lip; and in perfect condition, having escaped even the too-frequently found scratches. Sonorous white porcelain coated with a rich and brilliant glaze in the hue of the camellia-leaf, uniform in tone throughout, and with a minute, hair-line crackle all-pervading. Both glaze and crackle continued underneath the foot and on the interior of the neck. Has teakwood stand.

Height, 8¼ inches.

47—TURQUOISE-BLUE VASE (*Ch'ien-lung*)

135—Oviform, or inverted pear-shape, with a spreading convex foot and a short, wide, constricted neck, the expanding lip slightly thickened and definitely molded. The brilliant glaze is a rich and deep turquoise-blue, and extends well into the interior. It is crackled throughout, the crackle about the shoulder and neck being rather fine, while as it approaches the foot its proportions enlarge to a bold monochrome-mosaic, the hue of the glaze slightly deepening in effect at the same time, owing to the greater boldness of the crackle lines. The foot itself is encircled by a ring of very deep color where the glaze thickens. Teakwood stand inlaid with silver wire in *ju-i* heads and T-fret.

Height, 6 inches.

48—RARE SANG-DE-BŒUF BOWL (*K'ang-hsi*)

1625—
A production of extraordinary brilliance and great richness. The coloring is remarkable in its freshness; it is almost as though it were the fresh blood of the newly killed steer. Yet the glaze is beautifully mottled. Here is a peachbloom note, there the hue of crushed strawberries, and again come the varied expanses of true *sang-de-bœuf*, pitted with the "tears" of the congealing blood. Exterior and interior, while varying, are equally rich. The glaze is of the orange-peel character and without crackle. The bowl is of ovoid body, with flaring rim, and rests on a bold foot. The under part of the foot is glazed in white, and beneath the glaze are characters inscribed in blue, expressing wishes for long life and happiness—an unusual thing in these pieces. Elaborately carved tall teakwood stand.

Height, 7 inches.

(Illustrated in Color)

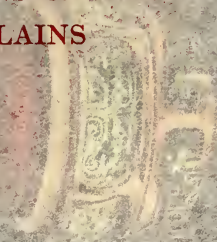
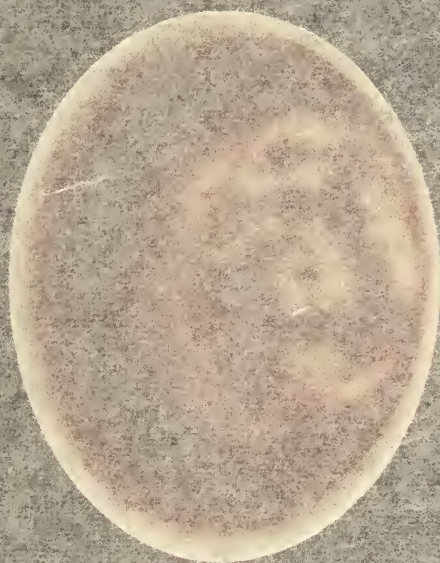
49—LANG-YAO BOTTLE-SHAPED VASE (*K'ang-hsi*)

1600—
An extraordinarily fine example. The ovoidal body, beautifully modeled, is supported on a deep foot, which, instead of spreading, is molded with a lightly curving waist; the shoulders are gracefully sloping, and the tubular neck is wide, terminating in a slightly thickened lip. The porcelain is of dense texture and is coated with a wonderfully rich *sang-de-bœuf* glaze, brilliant, with *peau-d'orange* surface, and crackled. From the rim, which is left white, it covers the entire bottle with a wealth of the ox-blood reds, in large part deep in tone; on the shoulder and near the foot darkening toward the brown of congealing blood; intermediately, exhibiting ruby tints; and once verging upon the ashes-of-roses of the related peachbloom glaze. On the interior of the neck and underneath the foot, a cream-white glaze crackled in pale brown. Has elaborately carved tinted ivory stand.

Height, 8¾ inches.

(Illustrated in Color)

Catalogue Nos. 48-49-50
SUPERB SPECIMENS OF LANG-
YAO PORCELAINS



05-01-81
 48-49-50
 BOWL (K'ang-hsi)

1685
 The coloring is remarkable in its freshness; it is almost as though it were the fresh blood of the newly killed steer. Yet the glaze is beautifully mottled. Here is a peachbloom note, there the hue of crushed strawberries, and again come the varied expanses of true *sang-de-bœuf*, pitted with the "tears" of the congealing blood. Exterior and interior, while varying, are equally rich. The glaze is of the orange-peel character and without crackle. The bowl is of ovoid body, with flaring rim, and rests on a bold foot. The under part of the foot is glazed in white, and beneath the glaze are characters inscribed in blue, expressing wishes for long life and happiness—an unusual thing in these pieces. Elaborately carved tall teakwood stand.

Height, 7 inches.

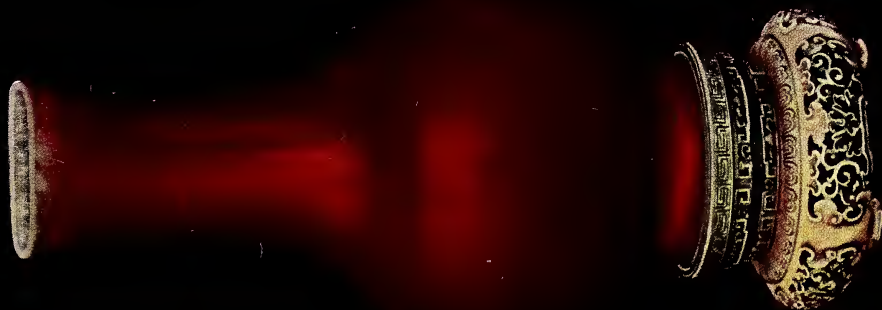
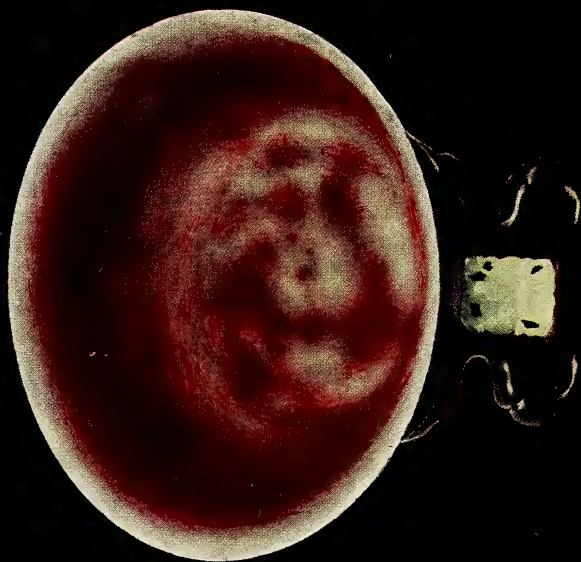
(Illustrated in Color)

49—LANG-YAO BOTTLE-SHAPED VASE (K'ang-hsi)

1600
 An extraordinarily fine example. The ovoidal body, beautifully modeled, is supported on a deep foot, which, instead of spreading, is molded with a lightly curving waist; the shoulders are gracefully sloping, and the tubular neck is wide, terminating in a slightly thickened lip. The porcelain is of dense texture and is coated with a wonderfully rich *sang-de-bœuf* glaze, brilliant, with *peau-d'orange* surface, and crackled. From the rim, which is left white, it covers the entire bottle with a wealth of the ox-blood reds, in large part deep in tone; on the shoulder and near the foot darkening toward the brown of congealing blood; intermediately, exhibiting ruby tints; and once verging upon the ashes-of-roses of the related peachbloom glaze. On the interior of the neck and underneath the foot, a cream-white glaze crackled in pale brown. Has elaborately carved tinted ivory stand.

Height, 8¾ inches.

(Illustrated in Color)



1500 50—RARE LANG-YAO BOTTLE-FORM VASE (*K'ang-hsi*)

With one of the most brilliant glazes that have appeared in this wonderful color; it has the liquid depth and brilliancy of a water mirror, suffused with the light of rarest rubies. The body of the vase is in inverted pear-shape, with slightly spreading foot and flattened shoulder, and the neck is tubular and slender. The glaze, which has the characteristic crackle and *peau-d'orange* surface, is a rich *sang-de-bœuf* about the neck, takes the denser tones of the congealing blood on the shoulder, lightens to peachbloom mottlings around the swell of the body, and thence changes in ever-deepening note to the beautiful, clear shimmer of the pigeon's-blood ruby, finishing in a dense dark ring at the perfect foot. In the interior of the neck and underneath the foot a rice-color glaze with fine crackle. (A very slight repair at the lip.) Has ivory stand carved in openwork.

Height, 9 inches.

(Illustrated in Color)

1300 51—IMPERIAL YELLOW BOTTLE-SHAPED VASE (*K'ang-hsi*)

In the form of a slender ovoid jar with flattened shoulder, which issues into a tall, slender, tubular neck very slightly spreading at the lip and marked by three bold molded rings; its shape suggests the ring-necked celadons. The whole surface, including the under part of the foot and the interior of the neck, is covered with a brilliant monochrome glaze of a light and delicate imperial yellow. Has teakwood stand with silver wire inlay.

Height, 8 inches.

(Illustrated in Color—See Frontispiece)

130
52—GREEN LANG-YAO VASE (*K'ang-hsi*)

Galipot-form, with high bulbous shoulder, waist rather ample, and slightly spreading foot. A rare piece—Lang-yao, without any red, the porcelain dense, and covered with a delicate sea-green glaze of celadon quality and *peau-d'orange* surface, permeated by a bold crackle partly in self-color and partly in *café-au-lait*. The glaze continues in the interior of the short neck, the lip being glazed in an iron-brown; and the recessed center of the foot has a crackle glaze of grayish-white. Has carved teakwood stand.

Height, $6\frac{1}{2}$ inches.

210
53—MIRROR-BLACK VASE (*K'ang-hsi*)

The low, ovoidal body sets on a deep, spreading foot, and contracts with a lightly sloping shoulder to a slender tubular neck, with a bulbous expansion below the short everted lip. Firm white hard paste porcelain, covered with an iridescent mirror-black glaze, the lip and the edge of the foot being glazed in white. Vestiges of its original decoration in gold reveal the familiar motive of dragons in pursuit of the coveted jewel of omnipotence. Has carved teakwood stand.

Height, $8\frac{3}{4}$ inches.

110
54—IRON-RUST VASE (*Ch'ien-lung*)

Globular-ovoidal body on a bold foot, with steep shoulder, and a full neck which expands in a flaring lip. Dense porcelain with a metallic ring, coated with a mingled dark brown and silvery *soufflé* glaze which yields in the blend an iron-rust semblance with a subdued metallic luster. The glaze is continued down the interior of the wide neck. Has carved teakwood stand.

Height, 9 inches.

55—CELADON VASE (*K'ang-hsi*)

80 Inverted pear-shape with slightly spreading foot, high shoulder, and short cylindrical neck with trumpet lip. The entire exterior coated with a lustrous celadon glaze, of pure sea-green tint, its tone deepening on the shoulder and about the foot. Interior of the neck white. On the body, beneath the glaze, an incised decoration of aquatic and terrestrial plant motives, their lines brought out by the deepening of the color. Carved teakwood stand.

Height, 8 inches.

56—MIRROR-BLACK VASE (*K'ang-hsi*)

200 Oviform body with high shoulder, short neck and trumpet lip. Dense, vibrant porcelain, enameled with a brilliant coal-black glaze of mirror quality, with the raven's wing iridescence. Reminiscences of early ornamentation may be discerned, showing that landscapes, medallions and ideographic characters adorned it. The glaze is halted in a perfect flow above the foot; the trumpet mouth is glazed in white. Has carved teakwood stand.

Height, 9½ inches.

57—TURQUOISE BEAKER (*Ch'ien-lung*)

88 A beaker-shaped vase of graceful proportions and wholly delightful color-quality, the form quadrilateral, the glaze—which continues well into the interior—a rich, engaging turquoise-blue, with a fine fish-roe crackle, and most mystically clouded in light, vaporous effect, mottled variously, and in places revealing hints of “turquoise-green”—the hue of the much-washed turquoise. The whole, in form, an early bronze beautifully reproduced, and enhanced, in porcelain—the glaze one of notable luminosity. Underneath the unglazed foot the biscuit surface is a minute reticulation—a sort of cheese-cloth canvas apparently having covered the saggar bottom or the floor of the kiln. Has carved teakwood stand.

Height, 9¼ inches.



58—AUBERGINE GINGER JAR (*K'ang-hsi*)

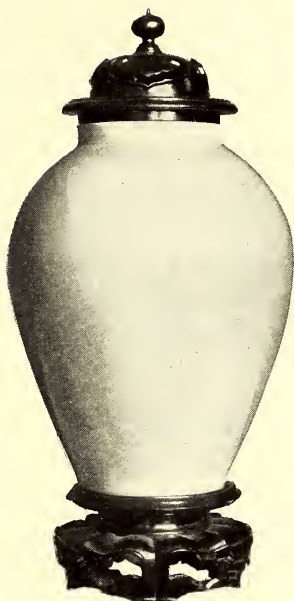
800—Ovoid, presenting the general shape as well as the hue of the eggplant, except for a flattening at the foot. Hard white porcelain, coated wholly with a glaze of this peculiar and much admired purple, soft and lustrous, crackled, and varying in tone from the pale *aubergine* to very deep notes. The glaze is continued underneath the foot, where below it are seen the six characters of *Chêng Hua* (fictitious); *K'ang-hsi*. Has teakwood cover and stand.

Height, 5 $\frac{3}{4}$ inches.

59—LIME-GREEN VASE (*Yung Chêng*)

70—A rare color. Bulbous body, gently contracting both above and below, the lower body slightly turning out again at the beveled foot, the full neck very slightly expanding at the lip. The whole exterior surface covered with a rare glaze in the hue of the lime skin, lightly mottled and of marked brilliancy. Interior of the neck glazed in white. Has teakwood stand.

Height, 8 inches.



490 ea 60—PAIR CANARY-YELLOW JARS (*K'ang-hsi*)

Tall ovoid body, tapering slightly to the foot; short neck. Clear white hard paste porcelain, thin, and of fine texture, with a vibrant note. Coated in a luminous glaze of soft, refined canary-yellow, uniform in tone and quality. Hat-shaped cover of carved teakwood. Teakwood stands.

Height, 7 inches.

200 61—MIRROR-BLACK VASE (*K'ang-hsi*)

Amphora-shape, without handles, the high shoulder nearly flat, the neck short with expanding lip. Pure white porcelain; clear, vibrant hard paste; coated with a deep black glaze of mirror brilliancy and fine *peau-d'orange* surface. The golden decoration which extended over the whole surface has entirely disappeared; one can only know that it was in part floral. The glaze halts in perfect flow at the foot, and the interior of the neck is glazed in white. Has carved teakwood stand.

Height, 9¾ inches.

190
62—MIRROR-BLACK VASE (*K'ang-hsi*)

Mammoth pear-shape on a short, spreading foot, with short neck and trumpet mouth. Fine hard paste of ringing note, covered with an ebony-black glaze of mirror quality. The decoration in gold which originally distinguished all of the mirror-blacks extended in this example from the foot to the very edge of the rim. Its elaborate lines may be traced all over the body; the neck was encircled by a band of palmations, and under the lip a honeycomb border retains vestiges of its gold. The mouth is glazed in white. Has carved teakwood stand.

Height, 9 inches.

~~63—LARGE YELLOW BOTTLE (*Late Ch'ien-lung*)~~

~~Globular-ovoidal body, with comparatively slender neck, slightly expanding. Glazed in a brilliant yellow of rich quality, with various gradations in tone, the glaze continued under the foot and within the neck. Has a two-tier teakwood stand elaborately carved in a lotus motive.~~

~~*Height, 13½ inches.*~~

~~(*Illustrated*)~~

290 ea
64—PAIR IMPERIAL YELLOW JARS WITH ORIGINAL COVERS

(*Chia Ch'ing*)

Ornamental jars, with full bodies, ovoid in shape; on a short cylindrical foot, and with short neck, lightly molded at the lip. The covers are hat-shaped, with a mandarin-button finial. Sonorous white porcelain coated with a brilliant glaze of imperial yellow, with the characteristic metallic luster. The glaze continues under the foot, and the interior of both jar and cover is glazed in white. Elaborately carved teakwood stands.

Height, 11½ inches.

(*Illustrated*)



No. 63



No. 64



No. 64

IMPERIAL YELLOW JARS AND BOTTLE OF THE CHIEN-LUNG AND CHIA-CH'ING PERIODS

65—LAPIS-BLUE VASE (*Ch'ien-lung*)

100 - Full-bodied inverted pear-shape, with a lightly defined foot, and gracefully proportioned neck slightly expanding at the lip. Fine light porcelain with a clear tone, invested with a rich and luminous glaze of purplish lapis-lazuli hue and mirror quality, the surface showing delicate markings infinitesimally fine. The glaze continues underneath the foot and within the neck. Has carved teakwood stand.

Height, 10 inches.

66—CELADON VASE (*Ch'ien-lung*)

210 - Fashioned after an early bronze model, a favorite practice under the Emperor Ch'ien-lung. The body of the vase is kettle-form, rounding in ovoid curvature to a bold circular foot, the ancient kettle top defined by a molded ring. Above the ring the broad and almost flat shoulder leads to rather a full neck that finishes in a cup-lip. On the shoulder are modeled in high relief three heads of horned sheep—indicative of the imperial destination of the vase. The entire vessel is enveloped in a pale celadon glaze of rare purity, its sea-green hue that of the ocean lightened by myriad air-bubbles, its surface luminous and almost caressing. Has carved teakwood stand.

Height, 10 inches.

It is curious to note the differences in what might be called national tastes even among art collectors. Quite different from forms which are familiar and sought after here, this is a piece in its simple dignity so distinctly to the taste of Nippon collectors that they vie with one another, and with the Chinese, in seeking possession of such an example—the price mattering not, or only as an after-thought (as with traditional American collectors in some lines of their favorite pursuit). The full force of this trait and taste on the Oriental face of the planet may best be realized by recollecting that the Eastern will exhibit a vase or other treasure by itself—that its beauty may have free expression and influence; he does not boast of his practice, but he cannot wholly comprehend the Western's (to him) wholesale display. For though he himself may possess the larger number, yet will he show only one, or a few, for in full contemplation of the one, or the few, is his delight.

67—PEACOCK-BLUE VASE (*Ch'ien-lung*)

150 Large bottle-form, with ovoid body and short, thick neck. Coated with a glaze of great brilliance, in the hue approaching "turquoise-green" which is denominated peacock-blue, with various mottlings and a vigorous crackle of almost uniform character. Has a two-tier carved teakwood stand.

Height, 13 inches.

68—LARGE TURQUOISE-BLUE VASE (*Ch'ien-lung*)

350 Grand bottle-shape, the superbly molded ovoid body broad, supported on a deep foot, and rounding into a most gracefully sloping broad shoulder out of which rises a perfectly proportioned full neck, ending in a flaring lip. Clear white porcelain covered with a turquoise glaze of rich quality, finely crackled, and exhibiting the light cloudings which contribute so much to the agreeable charm of this glaze. The glaze, with the crackle, is continued all the way down into the interior of the wide neck. Carved teakwood stand.

Height, 13½ inches.

69—FLAMBÉ VASE (*Ch'ien-lung*)

230 Globular bottle-shape on a bold spreading foot, with tall and graceful neck tapering lightly and expanding again to the lip. Clear, vibrant, imperial porcelain, coated with a brilliant transmutation glaze which over large portions of the spherical body is of a rare and fine grayish-sea-green hue and seems to be in motion amongst the tumbling splashes and falls of purple, blue and red, like heaving and tumbling surf. The glaze exhibits a varying crackle, which is continued on the interior of the neck. Underneath the foot the imperial seal-mark of Ch'ien-lung is incised below the glaze, which here is marbled in soft gray and iron-rust hue. Has stand.

Height, 15½ inches.

70—TALL RUBY VASE (*K'ang-hsi*)

2000 - Oviform, of graceful proportions, with slightly spreading foot, high shoulder, and delicately curved neck lightly expanding at the mouth. Dense porcelain, which would unhesitatingly have been ascribed to the Mings were it not for the perfect foot, which stamps it as a production of the great Lang in the early part of the reign of K'ang-hsi. It is one of the fine *sang-de-bœufs*, opulent in color, with tones of depth and chromatic resonance. Jewel-like in some of its notes, it justifies at the same time the title "ruby vase." The glaze is brilliant to the degree of a mirror, and has a *peau-d'orange* surface. It exhibits the characteristic crackle, more noticeable in the lighter portions about the neck. For the rest it is the richest of ox-blood, deepening about the shoulder and lower body, where the clots of the coagulated blood thicken, and around the foot where the density turns the dark red toward brown. On the interior of the neck and underneath the foot, a creamy-white glaze with rich brown crackle. Has teakwood stand.

Height, 16¼ inches.

(Illustrated)

71—LANG-YAO TALL VASE (*K'ang-hsi*)

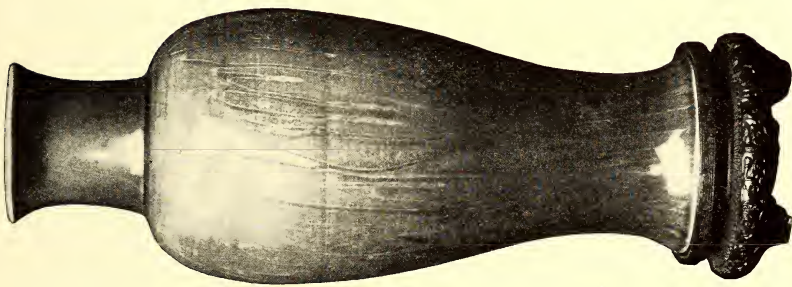
1000 Oviform, with lightly spreading foot, high, narrow shoulder with gentle slope, and short wide neck expanding at the lip. Clear, vibrant white porcelain, coated with a characteristic *sang-de-bœuf* crackled glaze of rich quality, the color in places dense, again lightly spread, and in sections exhibiting the brownish hue of coagulation. The surface is brilliant, to the mirror degree, and partly smooth and partly of the orange-skin effect. The glaze on the interior of the neck displays pale celadon notes, with splashes of the exterior red. (Slight repair at the lip.) Has carved teakwood stand.

Height, 15¾ inches.

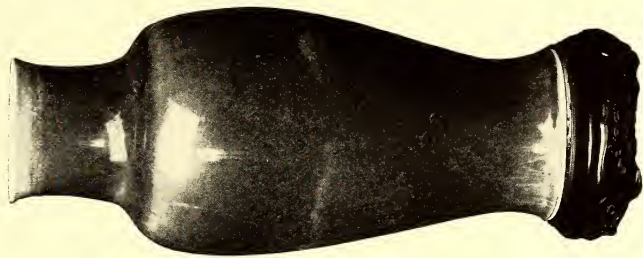
(Illustrated)



No. 70



No. 72



No. 71

SPECIMENS OF LANG-YAO AND RUBY-RED PORCELAINS

575- 72—TALL LANG-YAO VASE (*K'ang-hsi*)

Oviform, with high shoulder, spreading foot, and short neck with expanding lip. Clear, vibrant white porcelain, coated throughout the exterior with a brilliant glaze of orange-peel surface and a fine crackle, which exhibits a variety of the characteristic reds. Over the shoulder and a large part of the body are to be found the hues of the *fraises écrasées* and ashes-of-roses, lower down the deep reds of the *sang-de-bœuf*, and on the neck a rich, warm and brilliant cherry. The interior of the neck is gray-white, with *café-au-lait* crackle; and underneath the foot a characteristic *sang-de-bœuf* glaze, mottled and crackled, is found. Has stand.

Height, $19\frac{1}{4}$ inches.

(Illustrated)

350- 73—MIRROR-BLACK CLUB-SHAPED VASE (*K'ang-hsi*)

Pure white porcelain molded in cylindrical club-shape with slightly contracted and well-defined foot, high, flattened shoulder, and short cylindrical neck with a molded ring around its center and a short flanged lip. Coated with a dense coal-black glaze of mirror quality, both edges of the lip glazed in white. The black glaze reveals traces of its early elaborate golden decoration from lip to foot. Carved teakwood stand.

Height, $17\frac{1}{2}$ inches.

310- 74—MIRROR-BLACK OVIFORM CLUB-SHAPED VASE (*K'ang-hsi*)

Pure white hard paste porcelain, the body slightly oviform with a high shoulder, wide neck and very short everting lip, coated with a most brilliant mirror-black glaze which ends in perfection of flow just short of the foot. Lip and interior of neck and the under portion of the foot glazed in white. Has stand.

Height, 18 inches.

75—MIRROR-BLACK CLUB-SHAPED VASE (*K'ang-hsi*)

320—Clear vibrant porcelain of pure white hard paste, in cylindrical club-shape with slightly contracted foot, short, sloping shoulder, cylindrical neck and flange lip. Brilliant mirror-black glaze of delicate orange-skin surface, terminating evenly at the foot and interrupted at the lower edge of the flanged lip by a white ring; interior of lip and neck glazed in white. With carved teakwood stand.

Height, 18¼ inches.

76—MIRROR-BLACK BEAKER-SHAPED VASE (*K'ang-hsi*)

475—Found sometimes among the polychrome enamels, this shape is rare among the mirror-blacks. The body of the beaker is of inverted pear-shape, slightly spreading toward the foot, which is heavily molded; the neck contracts lightly and expands into the customary trumpet lip. Sonorous porcelain, coated with a pure black mirror glaze of the most delicate variety of the *peau-d'orange*, interrupted by two narrow rings of pure white glaze, one above and one below the inflated central section of the body, and by a necklet in the same pure white glaze near the center of the neck, where it coats a band defined in the paste. Carved teakwood stand.

Height, 17 inches.

77—MIRROR-BLACK BEAKER-SHAPED VASE (*K'ang-hsi*)

250—Heavy white hard paste porcelain, molded in form of an inverted pear-shape vase with spreading foot, above which rises a wide cylindrical neck which expands into a trumpet lip. Covered with a black glaze of mirror brilliance and the faintest suggestion of the orange-skin surface, which finishes in a perfect line at the white-glazed foot and lip, the interior of the neck also being glazed in white. Has carved teakwood stand.

Height, 17 inches.

250 78—MIRROR-BLACK BEAKER-SHAPED VASE (*K'ang-hsi*)

Conventional beaker-form with a neck which tapers very slightly before expanding as a trumpet lip. Sonorous white hard paste with black glaze of brilliant mirror surface and variegated metallic luster, flowing evenly from the white-glazed lip to a perfect foot which is also defined in white glaze. The affluence of its early golden decoration, of which no vestige remains save under the lip, may be seen in honorable imprint on the luminous surface; on the body, Celestial eloquence in twenty-five caligraphic columns, on the neck in fifteen columns; and on both body and neck landscape and architecture and ornamental borders. And everywhere a lustrous rainbow iridescence. Has carved teakwood stand.

Height, $17\frac{1}{4}$ inches.

150- 79—TALL SKY-GRAY JAR (*Ch'ien-lung*)

Ovoid, with high shoulder, and short neck with thickened everting lip. Dense hard white porcelain, coated on both exterior and interior and underneath the foot with a glaze of sky-gray, softly luminous, uniform in quality and in color throughout. It is broadly crackled, on all surfaces, in *café-au-lait* of slightly varying tone. This soft, delicate gray in porcelain glaze was made in representation of the color in the ancient *Sung-Ko* ware. Under the foot is the imperial seal of *Ch'ien-lung* in brilliant underglaze blue. Carved teakwood stand in the lotus motive.

Height, $12\frac{1}{2}$ inches.

360 80—TALL CELADON JAR: CRACKLED (*Ming*)

Ovoidal with sloping shoulder and short, constricted neck with full, thick lip. Dense stone-weight porcelain, clear and vibrant, coated on exterior and interior with a luminous celadon glaze of varying tone, running from the delicate sea-green tint to the brownish-gray of surging shallows at the shore line. It is marked in dark lines by a giant crackle and a lesser, reticulate crackle, and is further crackled in a warm *café-au-lait*. Teakwood stand with five carved legs.

Height, $14\frac{1}{2}$ inches.



81—TWO LAPIS-LAZULI BLUE IMPERIAL GLOBULAR BOTTLES
(*Ch'ien-lung*)

165- The bodies are of imposing proportions and graceful outline, and support short wide necks. They are of vibrant porcelain, which is coated with a lustrous glaze of deep lapis-lazuli blue, the glaze surface exhibiting misty mirror properties. Underneath the foot the imperial seal of Ch'ien-lung is found in brilliant underglaze blue. The bottles have carved teakwood stands.

Height, 21½ inches.

82—PAIR IMPERIAL DECORATED JARS WITH THEIR OWN ORIGINAL COVERS (*Ch'ien-lung*)

60 ea Oviform with high shoulder, the body gently contracting below, and presenting the semblance of a short cylindrical section on approaching the foot. Above, the shoulder rounds abruptly to a short neck, in which the outline recurves to a slightly thickened lip. The cover is hat-shaped, with a lotus bud as button, or knob-finial, and a protuberant cylinder within and below fits into the narrow neck of the jar. Clear white hard paste porcelain, coated with a brilliant lemon-yellow glaze, the yellow having the characteristic faint inclination toward green, and a surface representative of the fruit-skin texture, with a reserve decoration of clusters of peaches, loquats, pomegranates and wild cherries beautifully penciled in notes of rich cobalt blue. Base border of palmations, formal shoulder border, and on the cover a *ju-i* scepter-head border, in the same colors. On the foot the imperial *Ch'ien-lung* seal in brilliant underglaze blue. (One jar slightly cracked.) Have carved teakwood stands.

Height, 12½ inches.

(Illustrated in Color)

83—TWO PORCELAIN TABLE SCREENS (*Ch'ien-lung*)

85 ea Quadrilateral porcelain panels, set into teakwood standards carved in relief and openwork with dragons, scepter-heads and scrolls. The panels, glazed in a pure turquoise tone which approaches robin's-egg hue, are beautifully ornamented in gold with wooded and mountainous landscapes containing pavilions and gardens, the designs being delicately etched and the gold laid in afterward.

Dimensions of tile, 16¾ by 11¾ inches; height of screen, 26½ inches.

Catalogue No. 82
PAIR IMPERIAL YELLOW DECO-
RATED JARS



PAIR IMPERIAL YELLOW DECO-

RATED JARS

82—PAIR IMPERIAL DECORATED JARS WITH THEIR OWN ORIGINAL COVERS (*Ch'ien-lung*)

605 ea
 Uniform with high shoulder, the body gently contracting below, and presenting the semblance of a short cylindrical section on approaching the foot. Above, the shoulder rounds abruptly to a short neck, in which the outline recurves to a slightly thickened lip. The cover is hat-shaped, with a lotus bud as button, or knob-finial, and a protuberant cylinder within and below fits into the narrow neck of the jar. Clear white hard paste porcelain, coated with a brilliant lemon-yellow glaze, the yellow having the characteristic faint inclination toward green, and a surface representative of the fruit-skin texture, with a reserve decoration of clusters of peaches, loquats, pomegranates and wild cherries beautifully penciled in notes of rich cobalt blue. Base border of palmations, formal shoulder border, and on the cover a *ju-i* scepter-head border, in the same colors. On the foot the imperial *Ch'ien-lung* seal in brilliant underglaze blue. (One jar slightly cracked.) Have carved teakwood stands.

Height, $12\frac{1}{2}$ inches.

(Illustrated in Color)

83—TWO PORCELAIN TABLE SCREENS (*Ch'ien-lung*)

85 ea
 Quadrilateral porcelain panels, set into teakwood standards carved in relief and openwork with dragons, scepter-heads and scrolls. The panels, glazed in a pure turquoise tone which approaches robin's-egg hue, are beautifully ornamented in gold with wooded and mountainous landscapes containing pavilions and gardens, the designs being delicately etched and the gold laid in afterward.

Dimensions of tile, $16\frac{3}{4}$ by $11\frac{3}{4}$ inches; height of screen, $26\frac{1}{2}$ inches.



84—TALL MIRROR-BLACK CLUB-SHAPED VASE (*K'ang-hsi*)



A superb example, in porcelain, glaze quality and decoration; one of the tallest known—one so tall has never been seen here, or by some New York experts who have traveled the world—and in perfect condition. Pure white vibrant hard paste, in cylindrical club-shape with flattened shoulder and flange lip, glazed in a deep and very rich pure black of most brilliant mirror surface. The soft and rich tone of the gold remaining of its pristine decoration gives added charm. The ornamentation is more distinctly traceable than in most of the mirror-blacks and shows great luxuriance. In panels and leaf medallions on the neck appear the *mei*, chrysanthemum and bamboo, and the famous twelfth century sage Tai Kung Mang, fishing, always fishing, with unbent hook, not to make a catch but to meditate, and to keep clear of a troublesome wife—an indulgence which brought him to honors as a counselor to the emperor.

On the body, in sections of differing form defined within delicate lotus scrolls, are to be found a pair of deer, the sparrow on the bamboo, the squirrel and the grapes, butterflies, a carp, an earth dragon, and a painting of the famous mountain scenery on the Yangtse-kiang, which has inspired so many Chinese artists and poets. Has stand.

Height, 28 inches.



85—PAIR BLUE AND WHITE BOWLS (*K'ang-hsi*)

502a Ovoidal bodies springing from a low foot and very slightly flaring at the rim. Fine white porcelain, light, firm and sonorous, decorated on all surfaces in two shades of cobalt blue, and white reserve, with a conventionalized peony motive, in blossom, scroll and plant. Mark, in underglaze blue within a blue double ring: *Ta-Ch'ing-K'ang-hsi-nien-chih* ("Made in the reign of K'ang-hsi of the great Ch'ing dynasty"—which disintegrated in the recent revolution). Have carved teakwood five-legged table-stands.

Diameter, 6¼ inches.

86—BLUE AND WHITE SMALL ROSE JAR WITH COVER

(*K'ang-hsi*)

60- Oviform, the cover cap-shaped. The jar has an all-over decoration in brilliant blue on the white ground, composed of rambling stems of lotus flowers and many blossoms, amidst a formal foliar scroll in fine lines, which is interrupted on two sides by figures of boys, seated and clinging to the stems as though swinging—sometimes called "The Twins." The motive, without the figures, is continued on the cover. Mark, a blue double ring. Has carved teakwood stand.

Height, 4½ inches.

87—TALL BLUE AND WHITE VASE (*K'ang-hsi*)

290-

Oviform with spreading foot, high shoulder, and cylindrical neck expanding at the lip. Pure white hard paste porcelain of clear resonant note, with a brilliant glaze and an all-over underglaze decoration in rich cobalt blue, varied in tone, displaying the Indian lotus in large blossoms worked with an elaborate scroll. Another floral motive appears in a narrow shoulder border, and on the neck a band of palmations and a conventional border are separated by a white molding. Under the foot the six-character mark of Hsüan-Tê in underglaze blue within a blue double ring (apocryphal). Has carved teakwood stand.

Height, $23\frac{1}{2}$ inches.

SPECIMENS OF WHITE PORCELAINS

88—PAIR WHITE "SOFT PASTE" VASES (*Yung Chêng*)

130 ea

Graceful pear-shape on a deep and spreading foot, with slender neck and expanding lip. Delicate porcelain, of the so-called "soft paste" variety, with a milk-white glaze of the smoothest eggshell type and softly brilliant, exhibiting a crackle in pale *café-au-lait*. Beneath the glaze may be traced a decoration of floral or leaf ornament modeled in the paste. The glaze, with crackle, is found under the foot and also continues well down the interior of the neck. Have carved teakwood stands.

Height, $7\frac{3}{4}$ inches.



89—"SOFT PASTE" WHITE VASE (*Yung Chêng*)

270- Bottle-form, the body ovoid and broad on a deep foot, and contracting to a relatively slender and very graceful neck, which in turn expands above in a full, bulbous lip; a vase of peculiar and within its dimensions lofty dignity. Delicate texture, the so-called "soft paste," beautifully modeled, and carrying an exquisitely carved relief decoration, the whole coated with a pure white glaze of great brilliancy, and delicacy of tone. A deep petal border surrounds the base, the body is encircled by a broad band of floral scroll, involving blossoms, buds, leaves and stems, this being succeeded by a carved shoulder-border of the *ju-i* motive and a narrower border of incised key-fret. A band of palmations, alternately short and tall, encircles the neck, and at the lip is a second scepter-head border. Has carved teakwood stand.

Height, 8 inches.

90—WHITE "BODILESS" BOWL (*Yung-lo*)

160- Practically in inverted cone-shape, the sides, however, showing a slight curvature in their broad flare after springing from a very low foot. Varying from the rare Yung-lo bowls of this type usually found, the perimeter of this one is not indented, but forms a sharp-edged perfect plane circle. The structure is that known as "bodiless" porcelain, the paste having been removed after the marvelously delicate work of tracing completely around the bowl an intricate ornamentation of dragons amidst clouds, and within the bottom a finely designed border. These may be observed only against a strong light, when the translucent fabric seems more than ever as though composed of glaze alone. Has stand of carved teakwood in which is embedded a white jade medallion carved in high relief with two spotted deer under a pine tree, a branch of the sacred fungus between them.

Diameter, 7¾ inches.

91—WHITE ENGRAVED PLAQUE (*K'ang-hsi*)

85- Circular, in the form of a deep dish or plate, on a low foot from which the body springs in ovoid curve, changing into a flaring rim with up-turned edge. Pure white hard paste sonorous porcelain, coated with a luminous glaze of soft milk-white, with a brown rim. The upper surfaces disclose an underglaze decoration, incised in the paste and uncolored, in the center a large medallion enclosing a four-clawed dragon fiercely pursuing the flaming jewel amid fire and cloud scrolls, and on the rim a border of blossoms and intertwining foliations. Accompanied by a carved teakwood stand in which is set a large medallion of white jade, embodying the four-clawed dragon carved in bold relief and undercut, coiled, his head facing straight to the front and features and members engraved.

Diameter, 10½ inches.

92—FUCHIEN STATUETTE OF MONJIU (*Ming*)

160- Monjiu, a sister goddess of Kuan-yin, who is usually represented on a lion, is here figured in sitting posture on the ground or floor, one foot curled under and one knee raised, leaning forward, with folded arms resting upon an arm support upheld on a cabriole leg with a monster-head at the knee and a claw foot. Her hair is done in two elaborate braids which fall over her shoulders. The whole is covered with a brilliant glaze of pure white. In the back the maker's mark is impressed in the paste beneath the glaze, in the form of a double-gourd-shaped vase with various characters. Has carved teakwood stand.

Height, 6¼ inches.

(*Illustrated*)

93—KUAN-YIN (*Ming*)

200- Seated figure of the Chinese goddess of mercy, in white Fuchien ware covered with a bright snow-white glaze. She is seated on the ground or floor, one foot crossed in front of her and the opposite knee raised as a rest for her wrist, and her flowing robes drape themselves gracefully about her. She wears a tiara, high headdress and cowl, and looks with modest and benign dignity downward. Carved teakwood stand of pine trees and rockery.

Height, 9 inches.

(*Illustrated*)

94—FUCHIEN FIGURE OF KUAN-YIN (*Ming*)

430 Kuan-yin the compassionate is represented standing, on a rock base, one bare foot projecting from her robe which hangs in ample folds from her shoulders. She is facing forward, head slightly turned toward her left, and while one hand gathers the folds of her mantle the other is extended gracefully forward. Her hair is elaborately done and the sacred fungus appears as one of its ornaments. Both figure and base coated with a luminous ivory glaze of uniform quality.

(*Illustrated*)

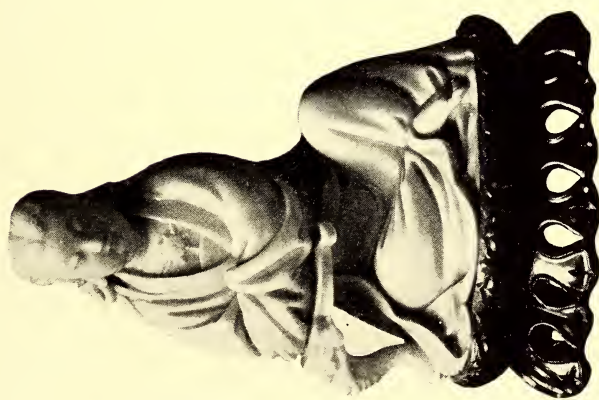
Height, 13½ inches.



No. 93



No. 94



No. 92

95—KUAN-YIN (*Ming*)

105-

Fuchien ware coated with a lustrous milk-white glaze. The divine hearer of prayers is seated with one foot doubled under and one knee raised, facing squarely forward with head scarcely perceptibly inclined. Her hair is dressed high and held with a pin and her head is uncovered. In her hand she holds a scroll, and her necklace has but a single ornament. A small rosary rests against her knee. Carved teakwood stand.

Height, 7½ inches.

96—FUCHIEN FIGURE OF KUAN-YIN (*Ming*)

410

White Fuchien ware, glazed in pure white. The goddess of mercy is represented sitting, her right knee raised, and left foot thrust out in front of her though the knee is folded. Her necklace is ornamented with a single *ju-i* scepter-head, and her cowl falls lightly over her head. Her left elbow is upheld by an armrest supported by a curved leg, with a bird's-claw foot and a monster-head at the top. Square mark impressed in the back under the glaze. Carved teakwood stand.

Height, 8½ inches.

97—BUDDHISTIC MADONNA AND CHILD (*Ming*)

350

White Fuchien ware, glazed in a luminous gray-white. The Madonna is seated cross-legged on a throne of rockery, a bundle of scrolls on a ledge at her elbow. She faces the spectator, looking down upon the nearly naked infant seated on her knee, who holds aloft an inscribed tablet and looks up toward it. Over his head the Madonna-like figure holds a protecting hand, in her other hand lightly clasping a lotus-flower seed-pod on its long scrolling stem which gives the semblance of a scepter. Her hair is elaborately dressed in braids and is uncovered. Her bare breast displays a jeweled necklace and she wears bracelets and armlets.

Height, 11¼ inches.



98--FUCHIEN FIGURE OF AN EMPEROR (*Ming*)

410- White Fuchien ware, coated with a brilliant glaze of ivory-white. The august personage is represented sitting, on a rock throne, his head turned slightly to his left. He wears flowing robes and a girdle, and a formal headdress. His right hand rests upon his knee, and his left elbow upon a stand whose legs have grotesque heads at the top and bird's-claw feet, and in his left hand is a scroll.

Height, 10 inches.



99—STATUETTE OF KUAN-YIN AND INFANT BUDDHA (*Ming*)

375-

In white Fuchien ware coated with a cream-white glaze of soft luminosity. The compassionate deity, hearer of prayers, is seated upon a throne of rockery, right foot crossed upon her left knee, and holding on her right knee the infant Buddha, who has his left foot crossed over his right knee and holds symbols in his hands. The goddess is in the usual flowing robes, has a jewel on her breast, and wears the cowl over her headdress.

Height, 13 inches.



100—FUCHIEN FIGURE GROUP (*Ming*)

675 Kuan-yin and infant Buddha on a lion. The lion is represented walking, on a scroll, with head turned more than a quarter toward the observer. He is a beast of noble proportions and ominous aspect, with jaws apart and rolling tongue protruding, nostrils flaring, and has some sort of a crumpled horn. The goddess's position on his back is a compromise between the side seat and riding astride, and she turns slightly toward the spectator, her right arm encircling the infant. She is in flowing robes, with bared breast. Her expression is benign, that of the infant exuberant. The modeling of the whole group is little less than wonderful, in the serene dignity of the goddess's

figure and the supple power expressed in the mighty beast. Enveloped throughout in a delicate glaze of "moonlight white," with a luster that accentuates the lunar suggestion, and exhibiting a restrained crackle of pale *café-au-lait*.

Height, 16 inches.

In perfect condition (as are all of the Fuchien figures in the collection).

101—KUAN-YIN (*Ming*)

190- White Fuchien ware coated with a rich and brilliant creamy glaze. The goddess of mercy is shown in serene attitude and with dignified expression, seated upon a throne of rockery and looking downward. Her head is uncovered and her hair elaborately dressed. On her breast is a *ju-i* scepter-head ornament suspended from a necklace. Both hands rest on her upraised right knee, and in one she holds a scroll. On a ledge at her side stands a long-waisted galipot, modeled in the round as a part of the group.

Height, 12½ inches.

102—FUCHIEN FIGURE OF DARUMA (*Ming*)

140- Standing figure of the Buddhist teacher, enwrapped in ample robes and barefoot, on a base formed of the nelumbian lotus and curling waves. His head is inclined forward slightly, and his eyes are cast down and partly closed, in the attitude of meditation. The whole in a glaze of lustrous moonlight white.

Height, 14¼ inches.



103—IMPERIAL DECORATED VASE (*Chia Ch'ing*)

370 Full, ovoid body on a deep foot, with a broad, sloping shoulder, and wide neck with expanding lip. On the neck two scrolling handles in archaic-dragon form. On the body tree peonies, chrysanthemums and other flowers, in blossom, are pictured in multicolor enamels on a brilliant white ground, while on the neck the bright and various enamels depict more flowers and floral forms, together with archaic lizard-dragons, bats, the sacred fungus and other symbols on a ground of light olive. On the foot is a gilded border on a coral ground, and the interior of the neck is glazed in light pistache. Underneath the foot the pistache glaze is continued, interrupted by the imperial seal of Chia Ch'ing in coral on white reserve. (Slightly cracked.) Has carved stand.

Height, 27 inches.



104—LARGE DECORATED FISH JAR (*Ming*)

850 Globular with high shoulder, and short neck with thickened lip. Stone-weight porcelain with clear, sonorous note, decorated in the rich Ming colors. Around the foot is an alternating petal border in deep cobalt-blue, and on the shoulder a fan-leaf border in blue, yellow and red. The body, in representation of water, displays above the base border aquatic plants and grasses, and among them circling higher up, numerous fishes, swimming and curling in various directions; while near the shoulder, petals, blossoms and flower-sprays float on the surface, in colors, coral, dark red, blue, yellow and green. Underneath the foot, *Ta-Ming-Chia-Ching-nien-chih* in deep and brilliant underglaze blue ("Made in the reign of Chia Ching"). Has finely carved teakwood five-legged table-stand.

Diameter, 16 inches; height, 13½ inches.



105—LARGE DRAGON FISH-BOWL (*K'ang-hsi*)

435

Clear, sonorous porcelain, of stone-weight, coated with a brilliant milk-white glaze, and decorated in vigorous under-glaze painting with two huge five-clawed dragons emerging from waves of the sea and pursuing the flaming jewel amongst fire and cloud scrolls in the air, executed in peach tones varying from pink to the downy gray. (The bottom has been broken and repaired.) On a tall teakwood table-stand which is beautifully carved in relief and open work.

Diameter of bowl, 23 inches; depth, 15½ inches; total height with stand, 42½ inches.

106—TWO FAMILLE VERTE PALACE JARS (*K'ang-hsi*)

1425
ea

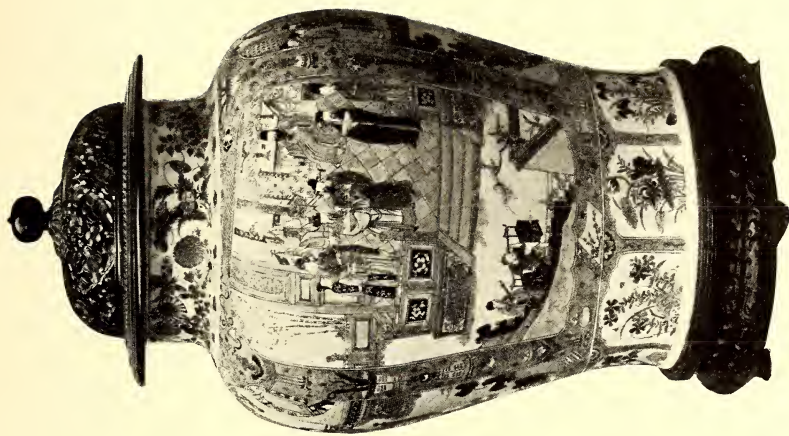
Oviform with high and full shoulder, short wide neck and broad flat foot. Heavy, sonorous porcelain, decorated with scenes of Oriental magnificence in brilliant enamel painting in the five colors of the *famille verte*, with the addition of black and of gilding; productions of the best period of K'ang-hsi. The principal ornamentation, embraced within four large foliated panels, depicts various audiences and household assemblies before the emperor and empress, garden views and legendary groups—in one a Rishi with a scroll appearing before Shou-lao, god of longevity. Altogether sixty figures are represented on each vase, men, women and boys, deftly penciled with engaging freedom and range of emotional expression. In one section several of the palace ladies are furnishing music of the flute and castanets and one of their number is dancing. Among the accessories of the decoration appear many household ornaments and various symbols. Around the base is a border of panels painted with different flowers, including the cockscomb, carnation, sunflower, lotus, strawberry plant and peony; and above a narrow shoulder border of the plum-blossom and cracking-ice pattern—the spring motive—a deep border of flower sprays and butterflies encircles the neck. (Repaired.) Have mandarin covers of carved teakwood.

Heights, 19¼ and 19¾ inches.

(*Illustrated*)



No. 106



No. 106

TWO FAMILLE VERTE PALACE JARS (K'ANG-HSI)

SECOND AND LAST AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 17, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

Catalogue Nos. 107 to 253

62 ⁵⁰—107—YELLOW GLASS COUPE (*Ch'ien-lung*)

Shallow ovoidal body molded with a round bottom without foot, and contracting above to a short and wide neck. Translucent glass of a rich imperial yellow, of brilliant mirror quality. Has carved two-tier table-stand with cabriole legs.

Diameter, 4 $\frac{3}{4}$ inches.

85—108—YELLOW GLASS BOWL (*Ch'ien-lung*)

Deep ovoidal body on a short foot. Translucent glass of imperial yellow with a softly luminous surface. Under the foot the six characters of the reign, etched within a double square. Has carved table-stand.

Diameter, 6 inches.

75—109—YELLOW GLASS BOWL (*Ch'ien-lung*)

Shallow ovoidal body on a low foot. Imperial yellow translucent glass with waxen surface and soft luminosity. Etched beneath the foot, the six character mark of the reign, within a double square. Has carved five-legged table-stand.

Diameter, 6 $\frac{3}{4}$ inches.

7250 110—CELADON GLASS BOTTLE (*Yung Chêng*)

Spherical body, with straight tubular neck, on a spreading foot. Light, opaque glass, in a clear monochrome of the purest, delicate sea-green of the celadon glazes in porcelains, its perfect surface having a soft luminosity. Etched under the foot, within a square: *Yung-Chêng-nien-chih*. Has stand.

Height, 9 inches.

9250 111—PISTACHE GLASS BOTTLE (*Ch'ien-lung*)

Globular on a low foot, with a slender tubular neck. Opaque glass with a perfect, lustrous surface, its color a pure pistache monochrome. Mark of *Ch'ien-lung* incised in the foot. Has stand.

Height, 9 inches.

40ea 112—PAIR BLUE GLASS BOTTLES (*Ch'ien-lung*)

Globular bodies on lightly spreading short feet, with straight tubular necks. Heavy, clear, transparent blue glass of brilliant sapphire quality and mirror surface. Mark on each, the six characters of *Ch'ien-lung* incised beneath the foot. Have stands.

Height, 8½ inches.

40ea 113—TWO TURQUOISE GLASS BOTTLES (*Ch'ien-lung*)

With ovoid bodies and tubular necks. Dense opaque glass in pure turquoise-blue with mirror surface. The six-character mark of the reign etched below the foot. Have carved stands.

Height, 9 and 9½ inches.

7750 114—RICH PURPLE GLASS VASE (*Ch'ien-lung*)

Pear-shape with graceful neck and expanding lip, on a deep, solid, circular foot. Heavy, translucent glass of rich, dark purple tone and brilliant surface. With the light full upon it the surface presents in large part the deep hue of mirror-black, whichever way turned, with its true note of purple glinting from various points. Under the foot the incised mark of the reign. Has stand.

Height, 10¼ inches.

115—YELLOW GLASS BOTTLE (*Ch'ien-lung*)

Ovoid body on a flat foot, with straight tubular neck.

140—Dense opaque glass of rich imperial yellow, with notes of faintest dark-olive, and a soft luster. *Ta-Ch'ing-Ch'ien-lung-nien-chih* incised under the foot, within a square. Has carved teakwood stand.

Height, 9½ inches.

116—TWO SAPPHIRE GLASS BOTTLES (*Ch'ien-lung*)

4520—Ovoidal bodies and tubular necks, slightly varying in form and height. Light, transparent glass in clear sapphire-blue, with a luminous and unctuous surface. Underneath the foot the incised mark of *Ch'ien-lung*. Have stands.

Height, 9½ inches.

117—PISTACHE GLASS BOTTLE (*Ch'ien-lung*)

5750—The body ovoidal, contracting but little to the flat foot; sloping shoulder, and neck slightly tapering. Dense opaque glass of deep pistache hue and brilliant surface. Mark of *Ch'ien-lung* incised beneath the foot. Has stand.

Height, 9 inches.

118—SAPPHIRE-BLUE GLASS VASE (*Ch'ien-lung*)

65—Spherical body on a low foot, with tall, full neck and expanding lip. Transparent glass of brilliant sapphire-blue, dense at the base and lightening toward the rim. Has stand.

Height, 10½ inches.

119—CLOISONNÉ VASE (*Ch'ien-lung*)

105—Amphora-shape with narrow, slightly-spreading foot, steeply sloping shoulder and long slender neck, to which attach two scrolling handles. Elaborate decoration of lotus blossoms and scrolls, in dark blue, yellow, red, white and green on a turquoise ground in the characteristic cloisonné enamels. Base and neck are encircled by gilt ornamental bands, the handles being of the same material. Six-character mark of *Ch'ien-lung* incised under foot. Has five-legged teakwood stand.

Height, 9¾ inches.

120—REMARKABLE OPIUM PIPE (*Ch'ien-lung*)

105- Straight, cylindrical walrus tusk, scientifically colored with a high degree of success in representation of malachite or green jade. Bold relief carving of Shou-lao, god of longevity, holding a peach, with a deer on one side and a bat on the other—emblems of long life and happiness. Mounted in silver-gilt studded with *fei-ts'ui* jade and jewels; fire-bowl enameled with the Eight Horses of Mu Wang in various colors on a malachite ground. Accompanied by an opium-holder of silver, with an enamel decoration of sages under pine trees, and an inscription indicating "medicine of immortality—the highest success attained by human beings"; cover surmounted by a Fu lion with paw on the brocaded ball; character mark underneath the foot.

Length, 21½ inches.

121—ROCK CRYSTAL AMPHORA

125- An amphora of delicate proportions, without handles, carved in pure rock crystal brilliantly polished. Has four-legged carved teakwood stand.

Height, 4¾ inches.

122—DECORATED GLASS SPILL HOLDER (*Ch'ien-lung*)

65- Quadrilateral with chamfered corners. Thick opaque white glass, decorated under French influences, each of the sides with a miniature painting of a lady and child, three-quarter length, the figures European but with a quaint Chinese suggestion in some of the features, and the corners with decorative panels. The colors are delicate greens, blues, yellows, pinks, mauve, *aubergine*, heliotrope. Under the foot the six characters of Ch'ien-lung incised within a double square. (Slightly cracked.) Has carved ebony stand.

Height, 3 inches.

123—REALGAR FIGURE OF LI TAI PEH (*Ming*)

15—The most famous of Chinese poets is figured in reclining attitude, his shoulder resting against a wine jar, happily asleep; skilfully carved in realgar, with a soft and lustrous polish, the hue a beautifully rich, dark coral, with a delicate veil of pale yellow. Li Tai Peh, who began life at the end of the seventh century and survived well past the meridian of the eighth, manifested his genius so early that he was taken for an immortal in disguise and said to be an incarnation of the planet Venus. He liked his wine so often and well that the Emperor Hsuan Tsung, of the T'ang, who was deeply impressed with his genius, once had him served by his own concubine and bade his chief counsellor, Kao Lo Tsze, remove the inebriated bard's boots. Teakwood stand.

Length, 3 inches.

124—AMBER STATUETTE OF KUAN-YIN (*Ch'ien-lung*)

290—An elaborate eighteenth century carving in amber which with the light on it is of rich, dark hue, and viewed against the light shows a beautiful tortoise-shell translucency. The goddess holds upon her knee the child Buddha, who sits with folded hands. A dove descending upon her shoulder holds in its beak a bracelet of beads. The figure-group rests upon an adroitly and imaginatively carved base, the goddess standing upon the head of a huge carp curling out of waves from which a dragon also emerges, while on the reverse are seen a crab, a water snake and a smaller carp, and the wave scroll or water motive is carried up the back of the figure all the way to the head. Soft, lustrous polish. Has ingeniously carved stand.

Height, 9 inches.

PERSONAL ORNAMENTS PRESENTED TO THE IMPERIAL FAMILY

125—TOURMALINE PENDANT (*Ch'ien-lung*)

135- The tourmaline, or as it is sometimes called, "Chinese ruby," is a deep pink with purplish trend, and is carved in the form of a double-gourd, flattened, with lesser gourds and stems of the vine, and also an emblematic bat adorning it. The whole is brilliantly polished. On the cord an ornament of *fei-ts'ui* jade between small pearls.

126—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

80 Brilliantly polished jade of translucent emerald green, carved in the form of peaches flattened, gourds and leaves, and on one of the peaches a bat—like the peaches themselves an emblem of long life. Suspended by pearls and pink tourmaline.

127—TWO FEI-TS'UI JADE PENDANTS (*Ch'ien-lung*)

105 ea Hemispherical; carved, pierced and engraved, each suspended by yellow silken cord on which are strung tourmaline and pearl ornaments. Mottled jade of light emerald-green and the white of melting snow on water, with a soft and brilliant polish. In one the design is that of a fabulous monster holding a branch of the sacred fungus, and in the other two of the dogs Fu appear with the brocaded ball.

128—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

90- A pendant drop of jade, intricately and ingeniously carved in representation of peaches, the Buddha's-hand citron and a "Buddha's flower" or flower of paradise, in relief and undercutting and in the round; the whole brilliantly polished. The jade is of a green darker than emerald, very rich, and with the characteristic translucence.

129—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

155— In the form of a flat oval medallion of jade of two colors, green and white, which has permitted carving in cameo effect. The reverse or under-layer is a rich translucent emerald-green, carved as a lotus leaf with finely etched veins, and a frog, a firefly and a kingfisher in relief. The obverse or upper-layer of white jade—the whole one stone—is carved in high relief with blossoms, buds, seed-pods and intertwining stems of the lotus. Hung on imperial yellow cord sustaining tourmaline and pearl ornaments.

130—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

250— Translucent jade of a dense mottled green, carved as a group of peaches of varying size, with leaves, and on the reverse a swastika seal minutely incised. Suspended below a polished block of "Chinese ruby" between small pearls.

131—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

260— Rarely beautiful translucent jade of delicate moss-green hue, with brilliant polish, carved in flattened, elongated eggplant form and pierced about the edges with representations of stems and leaves of the vine. It is further adorned on both surfaces with smaller *aubergines* and gracefully scrolling leaves of the plant in bas-relief. At one side a bird is perched on a stem and at the top another is seen flying.

132—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

165— Green of a deep, rich quality, mottled with a delicate greenish-white; thin, flat oblong in form, with characteristic translucency. Pierced, carved in relief and engraved, with an ingenious design of a grapevine, with leaves and a bunch of grapes, and a butterfly alighting on a leaf. Soft and brilliant polish. On the cord a cylindrical ornament of pink tourmaline strung between minute seed pearls.



No. 133
No. 134



No. 137



No. 135
No. 136

JADE PENDANTS AND NECKLACE

133—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

125—"The Two Tigers." A very ancient motive, which is found in jade and other talismanic offerings that early tombs have given up, and which has been continuously reproduced by the Chinese workers in stone, metal and textiles. The two beasts of the jungle are carved in the round in a delicately mottled piece of light green translucent jade, hung by a silken cord on which are strung pearl-groups and a pink tourmaline.

(*Illustrated*)

134—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

225-In elongated melon-form, carved, pierced and undercut with a design of peaches, the sacred fungus and a crow. Bright emerald-green jade mottled with white. On the cord above, a pink tourmaline or "Chinese ruby," carved in emblematic bat-form, is strung between groups of small pearls.

(*Illustrated*)

135—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

155-In the form of a coin of the Han dynasty, and the hue of "moss in melting snow." Three tigers are carved in scrolling form, with piercings, their bodies encircling the piece and that of one of them elongated and represented as passing through an aperture in the center. "Chinese ruby" or pink tourmaline and pearls ornamenting the hanging-cord.

(*Illustrated*)

136—FEI-TS'UI JADE PENDANT (*Ch'ien-lung*)

180-Carved after an ancient Han design, in which a water dragon is represented, in bold relief and undercutting, crawling over an elongated disc which is pierced at its center. The dragon holds in its mouth a branch of conventional lotus, which trails down the pendant and is also in bold relief, and the back of the disc is carved in low relief with conventional scrolls. The jade is of a light, melting green mingled with white, and of delicate translucence. Pearls and pink tourmaline adorn its hanging-cords.

(*Illustrated*)

137—RARE JADE NECKLACE

1100
Formed of seventy-five beads of pure Lang Han jade—which is the finest variety of jade—carefully and exactly graduated and matched in size and uniform in color, strung on silken cord. It is not one of the long Mandarin necklaces, but is designed purely for throat adornment, drooping lightly on the chest. The jade has a clear and fine translucence and the hue of beautiful emerald, and is brightly polished.

Length, $17\frac{3}{4}$ inches.

Weight, $164\frac{1}{2}$ carats.

(Illustrated)

138—MANDARIN NECKLACE (*Ch'ien-lung*)

2200
Of jade and "Chinese ruby" (pink tourmaline); a princely production of the luxurious eighteenth century. It consists of one hundred and eight beads of *fei-ts'ui* jade of clouded-emerald tones, uniform in size, set off by four large globes of the brilliant pink tourmaline; and thirty smaller tourmaline beads on three pendent strings, supporting five tourmaline pendants which are mounted in silver, with kingfishers' feathers laid in, and surmounted by pearls.

Length, 64 inches.

139—TWO TOURMALINE PENDANTS (*Ch'ien-lung*)

75 ea
Hemispherical; carved, pierced and engraved, one with a pair of the dogs Fu and their brocaded ball, the other with a fabled animal and the sacred fungus. The tourmaline, which is sometimes called Chinese ruby, is of the most delicate, palest pink, with a remarkable rainbow iridescence. Hanging-cord strung with pearls and beads of *fei-ts'ui* jade.

GROUP OF CORAL IMPERIAL WEDDING PRESENTS

140—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

800- Two coral ornaments on elaborate stands and in a case; known as "presentation pieces." Each carved of a single piece of natural pink coral. One is in the form of a flower-basket from which blossoming peonies mount high, with leaves drooping gracefully over the basket top. A stem holding a cluster of peaches and leaves encircles the basket, issuing from a box carved with an arrangement of the trigrams of divination. The other is in the form of a tall vase with elephant-head and loose-ring handles, containing begonias on top of which a locust has alighted, while beside the vase is a growing peach-tree with fruit, and a growth of the sacred fungus. Mounted on a series of stands of carved teakwood and ivory, the ivory tinted green.

Height of coral, 10 inches.

141—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

950 Two coral ornaments, known in China as "presentation pieces," on a series of stands enclosed within a case. Each carved from a single piece of natural tree coral, one a light pink, the other a rich pink of deeper hue. The lighter one presents a flower-basket on which a Shou character is incised, with the sacred fungus growing beside it, the basket holding tall branches of blossoming lotus and begonia. The darker piece is carved as a tall vase surrounded with growing peaches and sacred fungus, and holding branches of the rock peony and blossoming plum tree. The stands are of carved teakwood and green-tinted ivory.

Height of coral, 12 inches and 10¼ inches.



142—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

1500
Coral statuette of Lan Ts'ai-ho, of the eight Taoist genii, carrying her basket of flowers. The tall, standing, lithe figure is carved from a single piece of richly mottled pink coral, with her abundant robes hanging in natural folds, and a high headdress, and she is shown smiling. In one hand she holds a branch of the sacred fungus. With the other she supports over her shoulder the basket of flowers depending from a bamboo branch, the flower-basket and branch being separately carved and attached. She stands on an openwork teakwood stand carved in the cloud motive and adorned with symbolic bats in green-tinted ivory, this in turn mounted on two other stands of the same materials, and enclosed in a case.

Height of coral, 21 inches.



143—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

1450
Scene from the Taoist paradise, the "Hills of Longevity." Carved from a single piece of natural tree coral, with the exception of the flanking figures on the heavy lateral branches, the small tree at the left, and the deer and crane below. Hsi Wang Mu is enthroned on a conventional thalamus, with attendants at her shoulders and a monkey at one elbow, a clump of pine trees towering overhead and other pines standing at either side. Between the trees are the figures of the eight Taoist immortals, carved in the round, with their attributes. In a grotto beneath are seen Shou, Lu and Fu, gods of longevity, rank (or wealth), and happiness, carved in high relief. Open-work teakwood base carved with peaches and plum blossoms on stands of teak and ivory, in case.

Height of coral, 19½ inches; width, 22 inches.

144—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

850- Carving of pink coral, its theme drawn from Taoist legend and belief. In the rocky base, where hardy, stunted trees grow, a monkey is seen at the entrance of a cavern, on his shoulder a branch with two peaches on it, from the tree of the fruit of long life which the god of longevity, Shou-lao, sent him to climb and bring down the desired and potent food. Above, on a wide-reaching ledge, at one end of which is a pine tree and at the other a peach tree, are Shou and his immortal companions Fu and Lu, gods of happiness and wealth or rank, with an attendant standing at either side of Lu. Teakwood base of openwork carving of rockery, the sacred fungus, plum blossoms and the bamboo tree, on stands of carved teak and green-toned ivory, covered by a case.

Height of coral, 15 inches.

145—IMPERIAL WEDDING GIFT (*Ch'ien-lung*)

950- Carved from a single piece of brilliant pink coral, with trees at the side attached. On a ledge of rock in the land of the immortals are the gods of rank, longevity and happiness, among pine trees, Lu with his scepter and emblem the stag, Shou with his staff and peach and an attendant, and Fu with a boy in his arms and accompanied by another boy. In a cave below some clouds is the monkey that Shou used to send up his peach tree to gather the fruit for him, with a branch bearing two of the peaches. At either side is a stork. On a teakwood base of openwork carving representing peaches, inlaid at the bottom with silver wire, this supported on other stands of carved teak and boxwood and green-tinted ivory, and under the protection of a case.

Height of coral, 16¼ inches.



146—MINIATURE GARDEN (*Ch'ien-lung*)

675- In the center a natural growth of soft-pink coral, whose form is that of a flattened, wide-branching bush or tree of sturdy development, in the leafless season, the ends of the branches and twigs lightening to white. Near it are picturesque "rocks" of rich blue lapis-lazuli of rugged formation, and around are blossoming peonies and chrysanthemums, and berry bushes in fruit, in white and green jade, crystal, and a pinkish quartz; and beneath the branches two boys are seen, carved as a group in white jade. The whole is set in a "gravel" of minute, broken coral stems, within a foliate jardinière of cloisonné enamel, all of the period, the enamel displaying conventional lotus designs in various colors, both on the usual turquoise-blue ground and in panels with a rich ground of purplish blue.

Height, 14 inches.

147—MINIATURE GARDEN (*Ch'ien-lung*)

400- The dominant feature is a remarkable natural coral growth—white coral—its form being that of a gnarled tree, leafless, with tortuous trunk and branches, such as those cedars which grow within the dune line along some salt water beaches. The shape is also that of the emblematic wild prunus tree of China. The important trunk and limbs are a pure white of soft luster, many of the twig ends are tinged with pink, and a portion of the high exposed root, of gray tufa-like formation, gives an excellent rockery effect. Out of this tufa or rockery issue growths of the sacred fungus, represented in carved carnelian. A wistaria vine with leaves of malachite twines about the tree, its flower-clusters in pendent drops of amethyst. Chrysanthemums and begonias appear in jade and coral; and there are carved figures of white jade, all in a “gravel” of small coral stems set within a quadrilateral jardinière of cloisonné enamel decorated with Buddhistic emblems.

Height, 18 inches.



148—LAPIS-MALACHITE WATER DISH (*Ch'ien-lung*)

310 A low, shallow, circular dish, on three rudimentary feet, the body ovoidal, carved from a solid block of malachite with which lapis-lazuli mingles. Four lizard-dragons carved in bold relief circle the shoulder. Within the dish, on the bottom, a figure which in Western art would be an amorino, in gaily capering attitude and carved in high relief, lies in an up-curved lotus leaf, holding a stem with blossom in his hand. The coloring in greater part is the characteristic green mottling of the malachite, dappled with generous streaks and veins of deep blue lapis-lazuli, the whole exhibiting a soft, unctuous polish. Teakwood stand, formed of the coiling bodies of three dragons carved in the round.

Diameter, 6 inches.

149—MALACHITE MOUNTAIN (*Ming*)

170—A weighty mass of malachite, its soft, unctuous green veined and marbled lightly with gray, white, yellow, brown and the hue of iron corrosion, is carved in representation of the grandeur of rugged natural scenery. On one face pine trees take root where they may on shelves or in crevices of steep and wild, ragged mountains, seamed by many storms. On the opposite face mightier pines shelter figures of sages, and in recesses are to be seen another figure and a pavilion. Teakwood stand, carved in relief and openwork with rock and tree motives.

Length, $9\frac{3}{4}$ inches; height, $8\frac{1}{2}$ inches.

150—LAPIS-LAZULI MOUNTAIN (*Ch'ien-lung*)

310—A solid, heavy mass of lapis-lazuli with various gray and yellow veins, shaped in resemblance of a jagged, rocky mountain, carved with gnarled and wide-reaching pine trees on one side, and on the other water flowing under overhanging cliffs, and a boatman sculling a company of several figures in a canopied boat. Rare and beautiful tones of lapis-blue brought out in a light, soft polish. Has carved teakwood stand.

Length, $13\frac{1}{2}$ inches.

151—MALACHITE SHRINE WITH AMBER IMAGE (*Ch'ien-lung*)

325—A mass of malachite of the richest hue and varied mottlings, and brilliantly polished, takes a grotto form and perfectly adapts itself as a rock temple. In general outline it is arched, with cavernous center and the convoluted surfaces are those of rocks weathered to smoothness and polished by wind and rain, but enriched beyond all rock in the bountiful quality of the malachite green. Within is a standing figure of the "divine hearer of prayers," Kuan-yin, in opaque yellow amber. Has carved stand.

Height, $10\frac{1}{2}$ inches; width, $8\frac{1}{4}$ inches.

Height of amber figure, $4\frac{1}{2}$ inches.

SPECIMENS OF SUNG AND MING POTTERY

152—CANTON SPLASH VASE (*Ming*)

152-

Oviform, with heavy body; high, sloping shoulder recurving in a short constricted neck to a thick everted lip, the outlines of the body contracting slowly below, to expand again in a spreading foot. Heavy Canton ware of the Ming period. Coated with a rich and unctuous transmutation glaze of pitted surface, which flows over the lip, the interior of the short neck, and the exterior surface all the way to the foot. The shoulder presents a roundabout splash of rich black, while the greater exposures below exhibit a fused and mingled cataract of blues, bluish and grayish whites, drifting over the black, and on the full rounded lip the chromatic fusion is marbled with brown. (Foot slightly chipped.) Carved teakwood stand.

Height, 6½ inches.

153—CHÜN-YAO COUPE (*Sung*)

53-

Ovoidal, the body swelling from a low foot and contracting again in the effect of a truncated cone, the mouth rather wide. Coated with an unctuous glaze in the picturesque grays of early morning, melting into the underlying deep sky-blue—an effect “Whistlerian,” of a millennium ago. The rim has a thin glaze of brown, and the thick exterior glaze is flowed broadly again over the interior. Has carved teakwood stand.

Height 3¾ inches; diameter, 4¼ inches.

154—BLACK TING YAO TEA BOWL (*Sung*)

260

From Honan province. Clear, musical porcelain; shallow bowl and broad, the body flaring immediately from a low foot. Coated with a glaze of rich black, broadly streaked with red-brown splashes. To Japanese collectors these bowls are known as Tenmoku, or “chrysanthemum bowls,” because of their shape, which is held to resemble the chrysanthemum flower.

Diameter, 5¾ inches.

155—CHIEN YAO TEA BOWL (*Sung*)

180- From Fuchien province. Brown porcellanous stoneware fashioned in ovoid form on a low foot, straightening near the lip and there so modeled as to make the exterior slightly concave and the interior boldly convex, giving the appearance on the inner side of a light flare; the rim bound in silver. The entire interior is coated with a rich enamel glaze of trickling waterfall effect, the black ground being finely streaked with varying tones of brown, while on the outside the thick flow stops well short of the foot, the character of the glaze being the same, and on both surfaces showing a metallic luster. This is of the type of the "hare's fur cups" of collectors, highly appreciated for the tea ceremony of the time in China, and also valued at immense prices by the Japanese, as Dr. Bushell specially points out.

Diameter, $4\frac{3}{4}$ inches.

156—CHÜN-YAO COUPE (*Sung*)

160- Porcellanous stoneware, the body bulging abruptly from a low foot and contracting in ovoidal curvature, finishing as a truncated cone, with wide mouth. Covered on both outer and inner surfaces with a crackled *clair-de-lune* glaze grayish in tone, especially on the outside, which is time-stained and of soft luster. Has carved teakwood stand.

Height, 4 inches; diameter, $4\frac{1}{2}$ inches.

157—CHÜN-YAO BOWL (*Sung*)

220 Ovoid, springing from a bold foot, and folding inward at the rim. Porcellanous stoneware, responding in a short note, covered on both exterior and interior with a heavy glaze of pure turquoise hue, with pitted surface, and exhibiting, especially on the interior surface, a bold crackle. About the rim, where the glaze thins, the gray tone of the body ware comes into evidence. Has stand.

Diameter, 6 inches.

250 158—"MING GREEN" BOTTLE-FORM VASE (*Ming*)

It is a question if such a vase, in this color, has ever been found before; experts of wide experience and well-traveled in China have never before seen one like it. Pear-shaped body, its greatest ovoid expansion low over the base, whereafter it contracts in steep conical form to a long tubular neck. It has a molded or thickened lip and a deep and spreading foot. Dense white porcelain, coated with a green glaze of peculiar tone, difficult to liken to any of the familiarly named greens but eminently characteristic of the period of its production, the Ming. Has teakwood stand.

Height, 8¼ inches.

280 159—GRACEFUL TALL GREEN VASE (*K'ang-hsi*)

With high, sloping shoulder, and sides tapering very slightly to the foot, which is flat and has a light bevel at the edge, and is deeply recessed underneath; short contracted neck with expanding lip. Dense porcelain with a clear ring, coated with a luminous monochrome glaze of even quality in the rare and tender green—with faint bluish suggestion—of the young, new-grown bamboo leaf. The glaze yields a delicate iridescence and has a remarkably fine crackle. Just under the lip the crackle is of the minute fish-roe type, thereafter taking the aspect of a complex network of irregular webs, with wider meshes, while through the whole are clearly traced the meandering lines of a larger crackle, coursing in more or less erratic spirals. The lip is glazed in the soft chocolate-brown of the *or bruni*. Has carved teakwood five-footed stand.

Height, 10¼ inches.



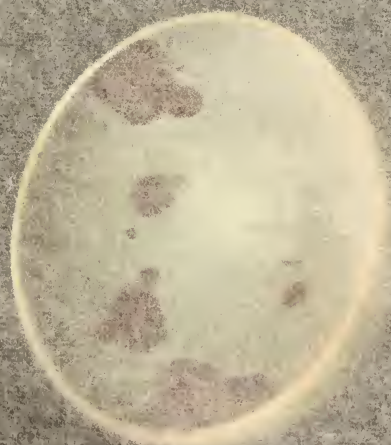
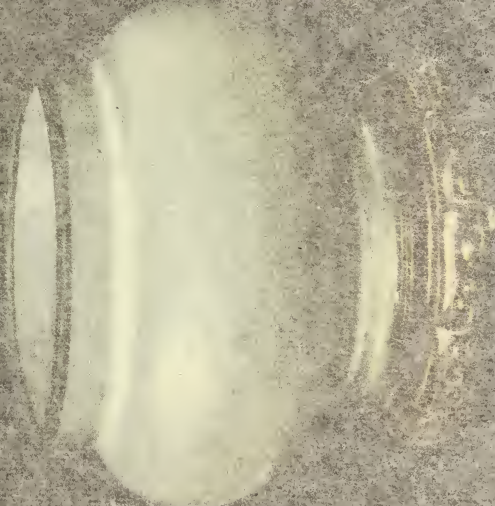
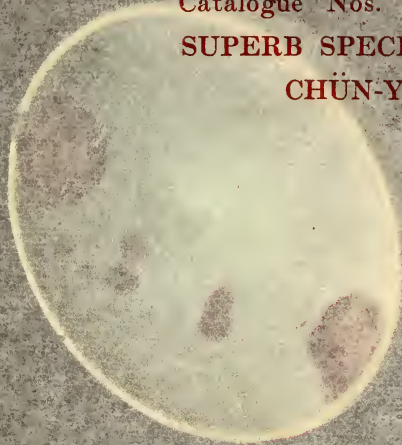
160—CHÜN-YAO INCENSE HOLDER (*Sung*)

385-

Globular, on three archaic and rudimentary animal-head feet; the wide mouth guarded by a metal rim. This piece of heavy early pottery is coated with a beautiful bluish-moonlight glaze—a *clair-de-lune* sifted over with the fairest hue of the Persian turquoise—boldly and intricately crackled, and flushed with fleeting mottlings of a dulled and purpled red. The glaze covers both the exterior and the interior of the vessels. On two sides of the shoulder, handles rudimentary or vestigial appear in modeling beneath the glaze. Teakwood cover, pierced in *ju-i* scepter-head form and surmounted by the sitting figure of an arhat carved in the round in mutton-fat jade, as a knob handle. Carved teakwood stand.

Diameter, 6¾ inches.

Catalogue Nos. 161-162-163
**SUPERB SPECIMENS OF
CHÜN-YAO**

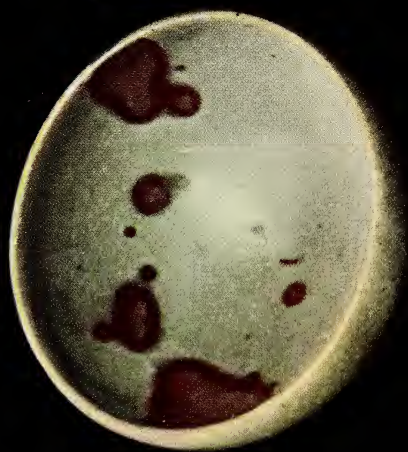
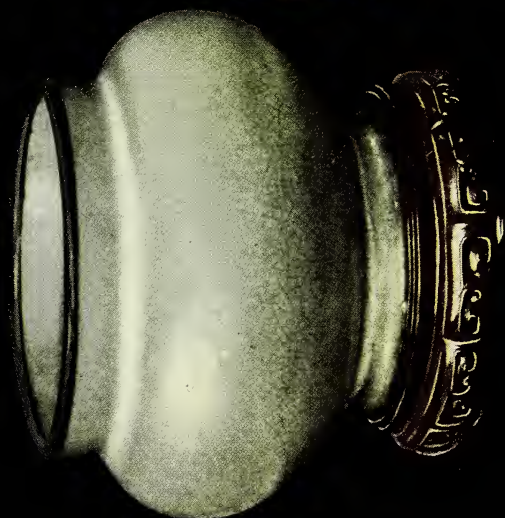
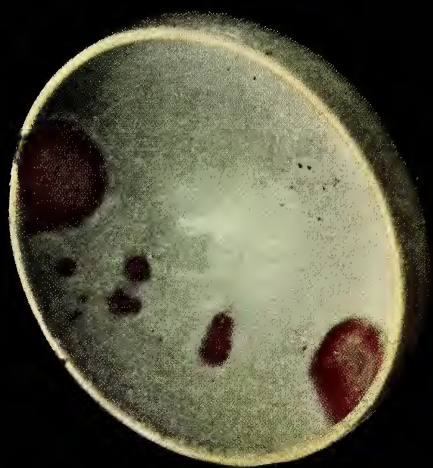




160—CHÜN-YAO INCENSE HOLDER (*Sung*)

385- Globular, on three archaic and rudimentary animal-head feet; the wide mouth guarded by a metal rim. This piece of heavy early pottery is coated with a beautiful bluish-moonlight glaze—a *clair-de-lune* sifted over with the fairest hue of the Persian turquoise—boldly and intricately crackled, and flushed with fleeting mottlings of a dulled and purpled red. The glaze covers both the exterior and the interior of the vessels. On two sides of the shoulder, handles rudimentary or vestigial appear in modeling beneath the glaze. Teakwood cover, pierced in *ju-i* scepter-head form and surmounted by the sitting figure of an arhat carved in the round in mutton-fat jade, as a knob handle. Carved teakwood stand.

Diameter, 6¾ inches.



161—CHÜN-YAO BOWL (*Sung*)

475
ea Typical semi-globular form on a bold foot, and slightly in-drawing at the rim. Grayish porcellanous stoneware, with a *clair-de-lune* glaze varying from blue to grayish tint, crackled on both inner and outer surfaces, and marked by purple *flambé* splashes centered with brownish notes. Has stand.

Diameter, $5\frac{3}{4}$ inches.

(*Illustrated in Color*)

162—CHÜN-YAO BOWL (*Sung*)

475 Semi-globular, with a pronounced foot, and just beginning to contract as the rim is reached. Porcellanous stoneware of characteristic type, coated with a rich *claire-de-lune* glaze, of bluish cast on the interior and grayish tone on the outer side, crackled throughout and exhibiting sporadic splashes of ashes-of-roses, crushed blackberry and *aubergine*. Gray at the rim, where the glaze diminishes. Has stand.

Diameter, 6 inches.

(*Illustrated in Color*)

163—IMPERIAL CHÜN-YAO FLOWER-POT (*Sung*)

425 Full ovoid body sharply contracting to a spreading foot, with a narrow shoulder and short expanding neck; wide mouth, metal-bound. Heavy procclanous stoneware, glazed in a delicately-fused grayish-turquoise about the shoulder, the hue giving way to a bluish *clair-de-lune* on the underbody, boldly crackled and of brilliant surface. The gray-blue glaze in a soft velvety aspect is continued throughout the interior of the vessel, the bottom of which is pierced for the escape of water. Underneath the bottom the imperial Sung mark is deeply incised, the number being 8. Has carved teakwood table-stand with highly elaborated cabriole legs.

Diameter, $6\frac{3}{4}$ inches.

(*Illustrated in Color*)

164—BROWN TING YAO BOWL (*Sung*)

180-

Broad, its sides flaring from a low circular foot in a very slight curve, and its rim marked by six small indentations, after the manner of the white bowls of Yung-lo. Delicate, resonant porcelain of musical note, invested with a monochrome glaze of reddish-brown.

Diameter, $7\frac{3}{4}$ inches.

165—PAIR PAI TING YAO TAZZAS (*Sung*)

700-

Ovoid cup slightly expanding at the rim; on a tubular foot spreading at the base. Light porcelain covered with a soft creamy-white glaze revealing a faint crackle, the rims bound in oxidized metal.

Height, $3\frac{3}{4}$ inches; diameter, $4\frac{1}{2}$ inches.

166—JU-CHOU JAR WITH COVER (*Sung*)

230-

Ovoidal contour, with high, broad shoulder and narrow foot, giving an inverted-cone suggestion; short straight lip. Sung pottery of sonorous quality, coated with a light creamy-gray glaze deepening to *café-au-lait* and minutely crackled. Painted in light and dark brown with a decoration of conventional floral forms freely treated, and two figures drawn with a bold directness and vigor of expression. About the shoulder a conventional border in the same penciling. Carved teakwood hat-shaped cover surmounted by a jade carving of a mandarin duck holding a lotus bud and seed-pod in its beak. Teakwood table-stand with sinuous under-bracing and five legs carved in a highly conventionalized form of the ancient dragon.

Height, 11 inches.

167—PAI TING YAO BOWL (*Sung*)

160- This shallow dish or wide bowl might perhaps better be denominated a plaque. It is of sonorous porcelain, baked in accordance with the Ting Yao practice bottom upwards, and the rim therefore is bound in copper. The plaque or bowl is of ovoidal outline and springs from a short and wide foot. The exterior plain, the interior is adorned with a wide band of highly conventionalized peony ornamentation, separated by a narrow key-fret border from a bottom medallion of conventionalized lotus forms, the whole appearing in delicate relief; the method of decoration was compression of the paste over a mold. Both surfaces are glazed in a luminous ivory tone.

Diameter, 12 inches.

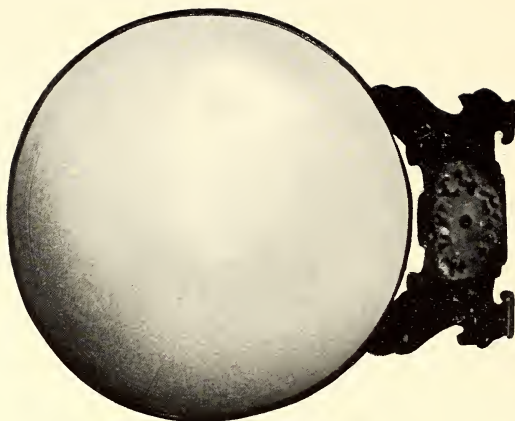
(*Illustrated*)

168—PAI TING YAO BOWL (*Sung*)

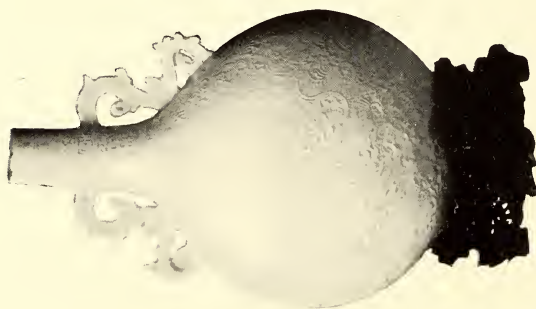
120 Deep-dish form, with a low foot; the porcelain of a repressed sonority; the rim is bound in copper, the dish having been fired with the bottom upwards, as was so generally the case in the production of this ware. The interior of the bottom is occupied by a medallion, within a thunder-scroll border, embracing two carp among lotus flowers, while the curve of the side displays a dragon and peony ornamentation, which in turn is succeeded by a second border of the thunder-scroll, the decoration being accomplished by impression over a mold. Exterior plain, and both surfaces covered with a luminous glaze in the hue of a white flour-paste, slightly tinged toward cream.

Diameter, 11¾ inches.

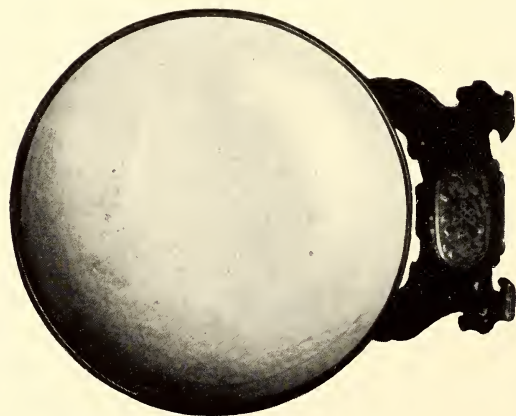
(*Illustrated*)



No. 168



No. 169



No. 167

PAI TING YAO BOWLS AND T'U TING YAO VASE

169—T'U TING YAO PILGRIM-BOTTLE VASE (*Sung*)

250 In true pilgrim-bottle shape, ovoid and inflated, not in "full-moon" form, round and flat. It stands on a flat foot (recessed underneath), and has a comparatively long neck, from which elaborately scrolled handles spring, attaching twice to the shoulder. The two convex faces of the bottle are wholly occupied by a carved decoration of a squirming dragon amongst cloud-scrolls, framed within a border of the thunder-scroll. The neck is further ornamented with a band of the same scroll between borders of the *ju-i* scepter-head. The whole is covered with the characteristic, soft-looking, creamy glaze. Teakwood stand carved in relief and openwork in the lotus motive, displaying flowers, buds and seed-pods, and curling waves.

Height, $13\frac{1}{2}$ inches.

(Illustrated)

170—PAI TING YAO BOWL (*Sung*)

200 Sonorous porcelain of deep bell-like tone, molded in broadly conical shape from a very low and narrow circular foot. The interior is exquisitely carved with a design of peony blossoms and scrolls, the method being that in which the body is delicately excavated and the design left in bas-relief. Just within the rim is a key-fret border, and the small bottom, above the foot, is occupied by a chrysanthemum medallion. The exterior is plain, and both surfaces are coated with a softly brilliant glaze of ivory tone. The bowl having been fired bottom-upward, as was the general practice with these Ting Yao pieces, the rim is bound in copper, which is now oxidized to a dark brown tone.

Diameter, $8\frac{1}{4}$ inches.

171—PAI TING YAO BOWL (*Sung*)

88- Resonant porcelain, the bowl starting in low and broad conical form from a short and relatively wide circular foot, and breaking abruptly into a flaring crescent outline, the conical portion yielding a concave disc as the bowl's bottom. In this disc or medallion originates a skilfully engraved decoration in the lotus motive with leaf scrolls, which is extended to the crescent flare of the sides. All surfaces are covered with the characteristic ivory glaze, with the exception of the rim, which, the piece having been baked bottom-upward, according to the frequent practice with the Ting Yao, is bound in copper.

Diameter, 8¾ inches.

172—TRIPOD INCENSE BURNER (*Ming*)

80- Shallow ovoid body with rounding bottom, and heavy, molded lip, on three straight and solid rod-legs. Two elephant-head and ring handles molded in high relief in the paste. The whole coated exteriorly with a rich cream-colored glaze, its surface aspect having also a creamy "feel," the glaze finely crackled in *café-au-lait*; the interior is left unglazed. Carved tripod stand of teakwood.

Height, 6½ inches; diameter, 7¼ inches.

173—TALL BEAKER-FORM JAR (*Ming*)

2400 Cylindrical, with lightly defined foot and slightly spreading lip, and a thickened mid-band deep and plain. Ming pottery, coated with a softly lustrous glaze varying from cream, where is its greatest brilliance, to rich *café-au-lait*, where the surface takes on more the character or appearance implied in the name given its color. It carries a fine fish-roe crackle and a larger crackle, and is continued to the interior of the neck and under the foot. Has carved teakwood stand.

Height, 23½ inches.



174—"OSTRICH-EGG" VASE (*Yuan*)

880 Almost the counterpart in shape and decoration of the famous vase in the Brinkley collection, which subsequently was in the Waggaman collection and sold in New York at the dispersal of that collection in 1905; also of the vase owned by Mr. Samuel T. Peters, loaned to the Japan Society's exhibition, New York, 1914; but the glaze instead of being shagreened in the orange-skin style, giving the "ostrich-egg" surface, is smooth and brilliant over a finely defined crackle, its colors being a soft cream and light buff. The vase is made in representation of an ancient bronze, and carries a wide band of archaic conventional decoration in low relief in the paste, and a ring of bosses around the shoulder. The glaze is carried to the interior and underneath the foot. Has carved teakwood five-legged stand.

Height, 16¾ inches.

150- 175—T'U TING YAO DOUBLE-GOURD VASE (*Sung*)

Porcelain of delicate, resonant body, fashioned in the form of the double gourd, coated with a fluent, brilliant glaze of ivory-white tone which displays with fine effect an extensive decoration etched in the paste beneath it. This consists, on both upper and lower bodies, of elaborations and conventionalizations of the chrysanthemum, with scrolls, between borders of the key-fret and scepter-heads. The etching, or engraving, is done with a firm hand and great precision. Has carved teakwood stand.

Height, 13 inches.

280 176—TALL CAFÉ-AU-LAIT VASE (*Ming*)

Cylindrical, with high, steeply sloping shoulder, and short, contracted neck with spreading lip. Ming pottery, covered with a *café-au-lait* glaze of unctuous surface and dull luster, finely crackled throughout and carried to the interior of the lip and underneath the foot. Has five-legged carved teakwood stand.

Height, 16¼ inches.

600- 177—LARGE CELADON FISH-BOWL (*Ming*)

Ovoid with a short molded lip. Dense stoneware, with a bold relief decoration in the paste, embodied in a deep band of conventionalized peony scroll with large flowers, between scepter-head borders, while a petal border encircles the foot. Both outer and inner surfaces coated with a brilliant celadon glaze, grayish in tone over the higher reliefs, and of pure sea-green tint elsewhere, the green deepening and intensifying in the more pronounced excavations or where flowing against the reliefs. Bold brown crackle throughout, and a further larger, wandering crackle. Has stand.

Diameter, 16 inches; depth, 10½ inches.



No. 178

MING STATUETTE OF KUAN-YIN IN THREE COLORS

178—STATUETTE OF KUAN-YIN IN THREE COLORS (*Ming*)

525
A work of rare beauty in sculpture and in color. Pottery of the Ming period. The goddess of mercy is seated, with knees spread and feet folded under, concealed by the robes which support her clasped hands. The face is most carefully modeled, with an expression benign and humanly gracious, and of great dignity. There is the slightest inclination of the head, and the quiet, reposeful glance is bent indulgently downward. The ample robes open low before the breast, and the cowl mounts over a high headdress. The garments are in rich and brilliant glazes of the deepest, fullest lapis-lazuli blue, and turquoise-green. Face, hands and breast, and the tiara, are gilded, in a ripe, subdued tone. The goddess is posed on a base exhibiting the same glowing glazes as those in which her robes are represented, turquoise-green and lapis, the base being modeled in an unusual form. Instead of rockery or a lotus throne, there is here a dragon among swirling waves of the sea. The backs of both figure and base are in a deep gold and rich mahogany-brown lacquer effect.

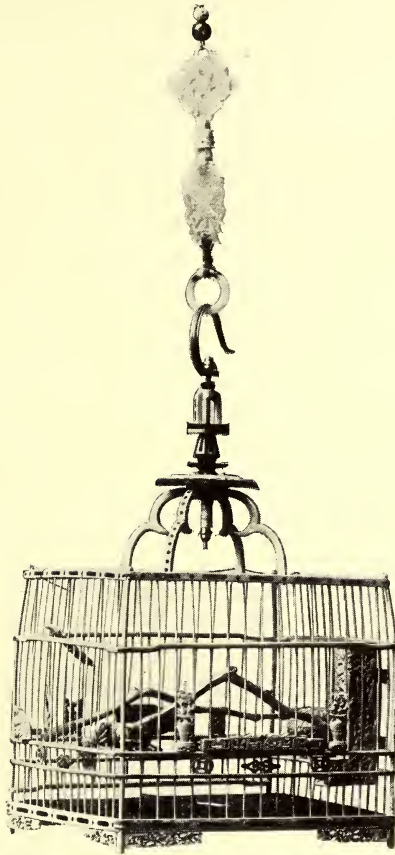
Height, $21\frac{1}{4}$ inches.

(Illustrated)

179—MING THREE-COLOR TABLE SCREEN

130
A quadrilateral Ming porcelain tile with convex surface, glazed in a brilliant and rich turquoise-blue which in places shows the greenish-turquoise tint, and decorated in a gray or creamy white, light yellow and *aubergine* with the figures of two sages under a pine tree. Set in a teakwood standard with openwork carving of dragons at either side of a *ju-i* scepter-head.

Dimensions of tile, $11\frac{1}{2}$ by 11 inches; height of screen, $19\frac{1}{2}$ inches.



No. 180

ANTIQUE CHINESE BIRDCAGES

That the following group of birdcages is a remarkable one needs no emphasis—hardly the statement—for in the first glance is recognition. What is not instantly perceptible, however, amid the lavishness of the ornamentation bestowed upon them, is the significance, the attention to minute detail, and the multiplicity, in the varied beauties of this ornamentation. To offer the suggestion—indeed the assurance—that they may be examined with confidence of finding at any turn fresh thoughts and imaginative dreams of the artist-workmen who made them is the only purpose of this note. They may be studied like porcelains, bronzes and fabrics of Cathay; for Taoist legend, Buddhist symbolism, song and story, the supreme wishes for length of days and happiness, the flora and fauna of the Flowery Kingdom and the conventions of its decorative art were wrought equally for these beautiful bird homes. Their expression will be found both in the equipment and the decoration of the cages; of the Chinese appreciation of birds and consideration for birds a hint is given in the introduction.

180—ANTIQUE CHINESE IVORY BIRDCAGE (*Ch'ien-lung*)

400 - A rare and precious production, built with utmost delicacy and care, and in its lines with artistic restraint, and ornamented with tireless fertility of imagination in restricted area. Square, on low feet, the heavier members inlaid with ebony. In the decoration appear medallions and the lozenge symbol, vases in the forms of ancient bronzes, set on stands and holding branches of the blossoming *mei*; the ancient thunder-scroll, and cooing birds. The base is skirted by stems of the gourd-vine in bearing, carved in openwork; a perch is formed of an entire miniature wild plum tree carved flat in openwork and projected horizontally; a water cup is in the shape of a folded lotus leaf in which appear a crab and a frog; a worm holder is formed of a branch of the Buddha's-hand fruit, affixed to a figure. A seed chute displays trees and figures, the stork and the spotted stag turning toward the sacred fungus.

Height, 13½ inches; dimensions, 7½ inches square.

(*Illustrated*)

181—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

150 Dome-shape, on ivory feet carved with figures in pine groves; metal mounting for hanging. Around the base are carved ivory groups of ladies and children in gardens, in one two boys appearing supporting a mammoth bouquet in white jade. Other ivory adornments include the ancient Han design of squirrels amongst the grapes, the god of longevity with his emblematic peach, accompanied by a spotted deer; flying bats; the Taoist immortal mounted on his familiar the toad, a spotted stag and a stork each holding a branch of fungus in its mouth, and worm tongs intricately carved. Porcelain seed cups of the period.

Height, 22¾ inches; diameter, 14 inches.



No. 182



No. 183

ANTIQUE CHINESE BIRDCAGES

182—ANTIQUE CHINESE RED LACQUER BIRDCAGE (*Ch'ien-lung*)

700- Dome-shape, the top flattened; the color a brownish-vermilion. Fittings and ornaments of elaborately carved ivories, the designs representing Taoist immortals among pines and pavilions, sages with attendants, pine clusters and pomegranates, birds, animals and bats. Blue and white seed-cups and cloisonné enamel water-cup, all of the period. Applied decoration of the sacred fungus, the peach of longevity and the nelumbian lotus; carved ivory feet. Metal mounting. Suspended by a chain of jade and lapis from a tall bracket founded on a carved dog Fu lacquered in vermilion and gilded.

Height, 23¼ inches; diameter, 14¼ inches; height of bracket, 8 feet.

(*Illustrated*)

183—ANTIQUE CHINESE BIRDCAGE (*Ch'ien-lung*)

475- Horn and black lacquer; dome-shape; metal mounting. A carved ivory dragon coiling about a post or trunk on which the sacred fungus appears upholds the center perch, and the carved ivory ornaments include double-gourds on their stems, cranes, storied figures in romantic retreats, a votive ceremony, and various representations of squirrels among the grapes, a favorite and familiar motive. About the base are applied ornaments of the lotus, peach, Buddha's-hand fruit and other designs, and a white jade carving showing three mounted figures with attendants, in bold relief and open-work. Carved ivory worm-tongs and feet.

Height, 22¾ inches; diameter, 14 inches.

(*Illustrated*)

184—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

508- Dome-shape with flattened top. The Fu is conspicuous in the decoration of this cage, one in ivory surmounting the dome, with a paw on the brocaded ball and accompanied by a cub; three framing the archway to the water cup, two standing on their heads and the third spanning the arch; and numerous others fantastically carved on various decorative accessories disposed about the cage, these including also emblematic bats, and carvings with pavilions and figures near pine trees. A jade vase adorns the interior, and on the outer side hangs a jade thumb-ring, for use in moving the cage. Soapstone figures, applied, adorn the base. Metal mounting. Hangs by pendant of jade and other stones from a Ch'ien-lung lacquered bracket in an ornately carved base of teakwood.

Height, 22 inches; diameter, 14 inches; height of bracket, 8 feet.

185—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

275- Dome-shape, on high lunette-shaped ivory feet carved with numerous figures on foot and on horseback in bold relief and openwork; metal mounting, the base clamps cut with medallions. Center post in the form of the sage with a gourd-shaped vase upholding a circular perch carved with dragons; worm-tongs carved with three immortals among the pines, one of whom is unfolding a scroll, one carrying a peach of longevity, and the third holding a scepter; and among the other carved ivory decorations are a group of sages in a grotto, a vase of openwork holding blossoms, a landscape with pine trees and a pagoda, a panorama of sages crossing the sea, a seed cup in the form of an elaborately ornamented vase, and a cylindrical worm-box carved with an intricacy of ornamentation. Two blue porcelain seed cups have an interior glaze minutely crackled, and an overglaze decoration on the exterior of *mei* blossoms and swallows, and there is a water cup in cloisonné enamel, all being of the period.

Height, 22 inches; diameter, 14 inches.

186—ELABORATE CHINESE BIRDCAGE (*Ch'ien-lung*)

400— Ivory and black lacquer, surmounted by a lapis-blue ball and a white-metal mounting for suspension. The equipment is varied and ornate, including decorated white porcelain water and feed cups, a circular mirror for the birds, which is backed by a delicately carved ivory disc of diaper openwork enclosing two figures in a dugout boat crossing rolling waves; ivory worm-tongs, and a jade thumb-ring suspended outside for use in taking down the cage. Additional ornament includes a carved white jade pendant, and various ivory carvings of dragons, birds, trees and flowers, intricately and delicately accomplished, placed about the ribs, while the outer band of the lacquered bottom is further decorated with trees, rocks and flowers in soapstone appliqué, and rests on ivory feet carved in openwork.

Height, $13\frac{1}{2}$ inches (including mounting, 21 inches); diameter, 14 inches.

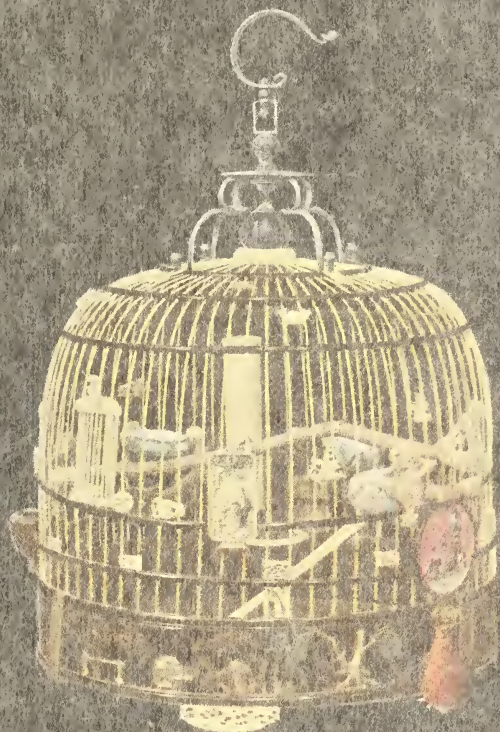
(Illustrated in Color)

187—ANTIQUER CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

375— Dome-shape, the top rising to an ivory finial carved with a dragon among clouds in which the pearl of omnipotence is embedded. Two jade feed cups, ivory worm-tongs delicately carved, various other carved ivories of use and adornment, and a water cup of *Ch'ien-lung* porcelain glazed in a deep, brilliant lapis-blue. The base is painted in various lacquers with branches of the plum and peony, and of the pomegranate flowers and fruit, with birds perched upon them. Beneath the bottom is a jade drop from which hangs a pendant of coral beads in twenty strands. Metal mountings. Ivory feet.

Height of cage, 23 inches; diameter, $14\frac{1}{4}$ inches.

Catalogue No. 186
ELABORATE CHINESE
BIRDCAGE



186—ELABORATE CHINESE BIRDCAGE (*Ch'ien-lung*)

450 — Ivory and black lacquer, surmounted by a lapis-blue ball and a white-metal mounting for suspension. The equipment is varied and ornate, including decorated white porcelain water and feed cups, a circular mirror for the birds, which is backed by a delicately carved ivory disc of diaper openwork enclosing two figures in a dugout boat crossing rolling waves; ivory worm-tongs, and a jade thumb-ring suspended outside for use in taking down the cage. Additional ornament includes a carved white jade pendant, and various ivory carvings of dragons, birds, trees and flowers, intricately and delicately accomplished, placed about the ribs, while the outer band of the lacquered bottom is further decorated with trees, rocks and flowers in soapstone appliqué, and rests on ivory feet carved in openwork.

Height, 13½ inches (including mounting, 21 inches); diameter, 14 inches.

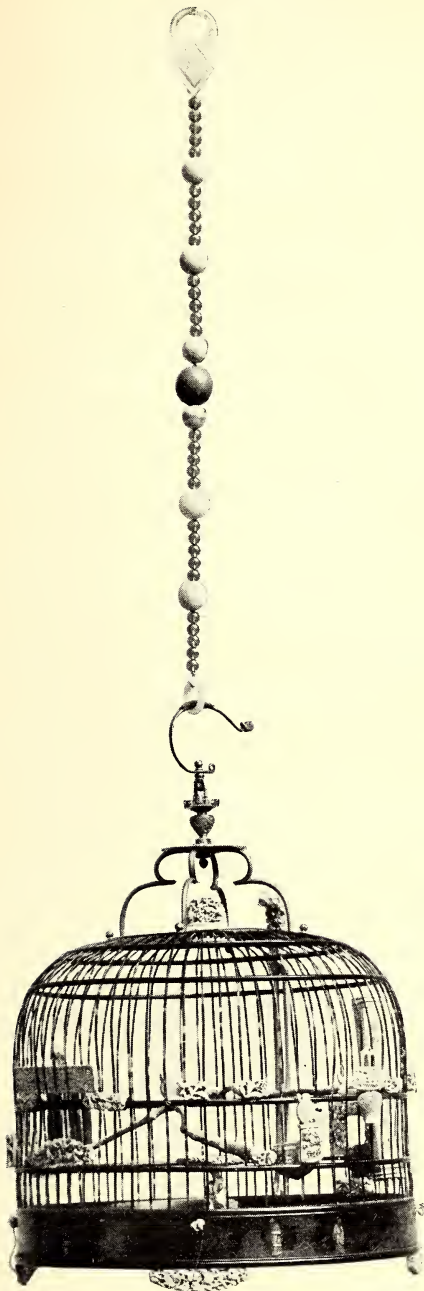
(Illustrated in Color)

187—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

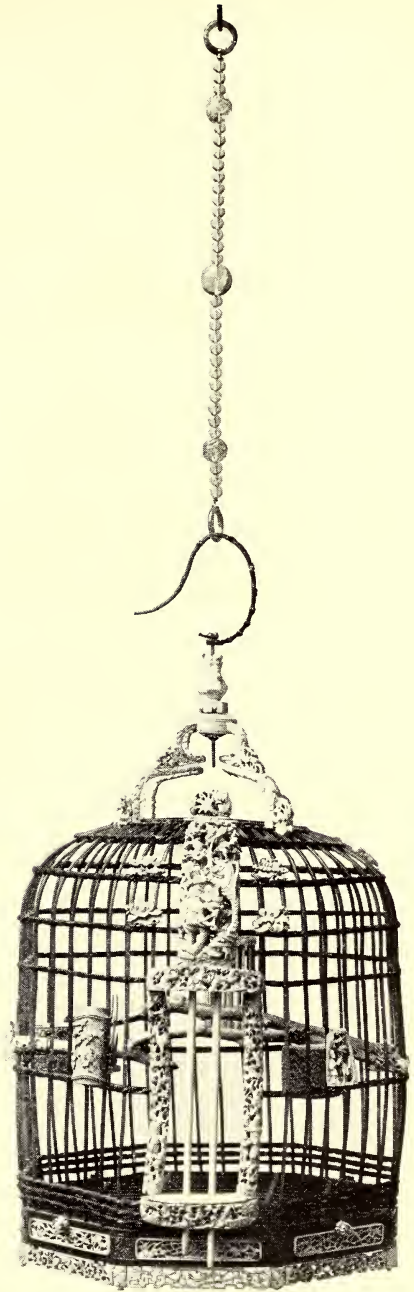
375 — Dome-shape, the top rising to an ivory finial carved with a dragon among clouds in which the pearl of omnipotence is embedded. Two jade feed cups, ivory worm-tongs delicately carved, various other carved ivories of use and adornment, and a water cup of Ch'ien-lung porcelain glazed in a deep, brilliant lapis-blue. The base is painted in various lacquers with branches of the plum and peony, and of the pomegranate flowers and fruit, with birds perched upon them. Beneath the bottom is a jade drop from which hangs a pendant of coral beads in twenty strands. Metal mountings. Ivory feet.

Height of cage, 23 inches; diameter, 14¼ inches.





No. 188



No. 189

ANTIQUE CHINESE BIRDCAGES

188—ANTIQUE CHINESE TORTOISE-SHELL AND LACQUER BIRDCAGE
(*Ch'ien-lung*)

450—Dome-shaped with flattened top, the base and parallels in chestnut-brown lacquer, the "wires" of tortoise-shell; metal mounting. Base decorated in lacquer painting and mother-of-pearl inlay with figures and landscapes in which weeping willows, the ornamental banana and other trees appear. Ivory ornaments carved with the grapevine in bearing, squirrels among the grapes, the god of longevity, figures in a boat, melon and gourd vines, and an ivory feed box with etched ornamentation and a caligraphic inscription. Bird cups of Ch'ien-lung porcelain. Carved ivory feet.

Height, 20½ inches; diameter, 14 inches.

(*Illustrated*)

189—ANTIQUE CHINESE BIRDCAGE (*Ch'ien-lung*)

400—Horn, boxwood and ivory; shape, octagonal, with flattened dome top. The upper surface of the bottom has been decorated with a dragon, painted in gold lacquer, which is now partly obliterated. The doorway of the cage is a most elaborate ivory carving—posts, lintel and sill—with numerous figures, the spotted stag, and a dragon, and underneath the sill the famous Li Tai Peh, who is being served with wine by attendants. Over the door another intricate carving depicts an elephant undergoing a washing by several men, one of whom he himself lifts up with trunk and tusks. The mounting, which generally is of metal, is here of ivory, carved with the flowers of the four seasons, the lotus, peony, chrysanthemum and plum. Ivory panels decorate the base, and there is a continuous ivory foot, while among the other decorative carvings are two Fu-lions with most remarkable features.

Height, 22 inches; diameter, 11¾ inches.

(*Illustrated*)

190—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

475 Dome-shaped, with metal mounting; on carved ivory feet, and with various carved ivory ornaments. The center-post, upholding a round perch, is surrounded by a melon vine, with fruit, in openwork. The dome is capped by a coiled dragon. The worm tongs are carved with figures in a pine grove, and other figures appear elsewhere, besides flowers, birds and the dog Fu. Porcelain water cup, and two feed cups of white jade flecked with green. The base is surrounded by paintings of peonies and the wild prunus in blossom, with birds among the branches. A pendant of numerous strings of coral beads, hanging from a *fei-ts'ui* jade carving, drops from the center of the bottom.

Height, 23 inches; diameter, 14 inches.

191—ANTIQUE CHINESE LACQUER BIRDCAGE (*Ch'ien-lung*)

858 Red lacquer bars with black lacquer ribs and base; dome-shape. This cage is distinguished by the absence of a center-post, or perch, and the whole interior of the bottom is ornamented; at the center is a *Shou* medallion, which is surrounded by four bats, and circumscribing all is a narrow band of serpentine scroll, the whole in low relief. Around the exterior of the base are most expressive lacquer paintings in soft and rich colors, picturing boys at play—dancing to the tom-tom or gong, riding the hobby-horse, operating a marionette theatre—and musicians seated on the ground accompany a lady who is playing a musical instrument that lies on a red lacquer table. Numerous carved ivory ornaments, with a free use of the “squirrel and grapes” motive, worm-tongs carved in openwork with figures, fungus and rockery; carved ivory feet. Two blue and white porcelain feed cups, and a *Ch'ien-lung* cloisonné enamel water cup with lotus ornamentation. Metal mounting. Hangs by jeweled chain from a tall bracket set upon a dog Fu carved, lacquered in vermilion and gilded.

Height, 22¼ inches; diameter, 14¼ inches.

Height of bracket, 8 feet.

(*Illustrated*)

192—ANTIQUE CHINESE BIRDCAGE (*Ch'ien-lung*)

1125—In horn of the water buffalo, and lacquer. Dome-shape with flattened top; metal mounting and carved rhinoceros-horn feet. The lacquered rim of the base is decorated with gourd-vines in bearing in lacquer painting and mother-of-pearl inlay, and with a poem, and the metal mounting includes decorations of cloisonné enamel. Cups of white jade are carved one with the lotus, and one with a monkey climbing over the rim of the cup, and there is a water cup of cloisonné enamel. The top is surmounted by a rhinoceros-horn finial carved with the grapes-and-squirrel motive, rhinoceros-horn worm-tongs are carved in openwork and undercut with the wistaria vine and its seed-pods, and numerous other accessories and ornaments are beautifully and intricately carved in the same material, including a tall feed-chute which is incised with many characters. These express on one side wishes of wealth and a life of prolonged springtime. On the other a bard falls into poetic fancy and calls up a landscape of twilight in the mountains, in reverie likening the songs of birds to the rippling colors of water and the beautiful illustrations of books. One of the rarest cages of the extraordinary collection.

Height, $21\frac{1}{4}$ inches; diameter, $14\frac{1}{2}$ inches.

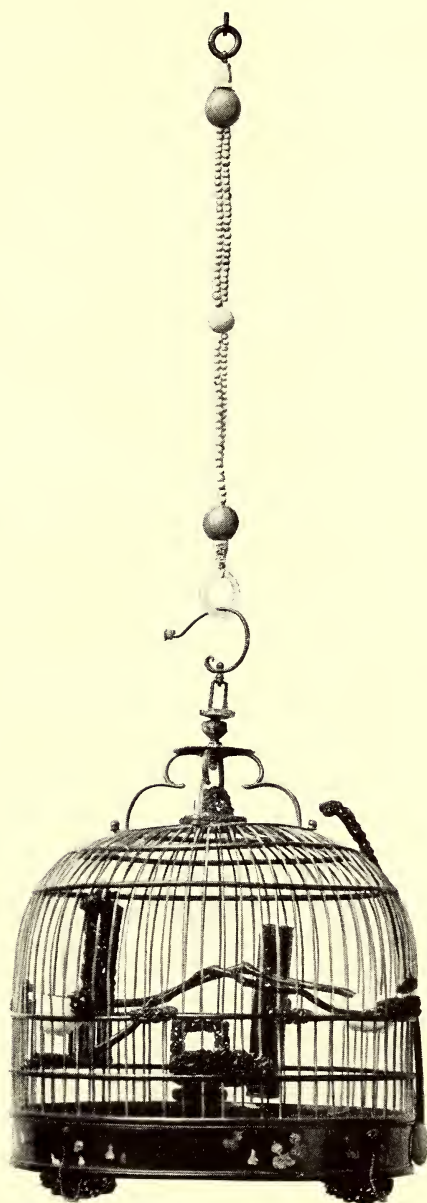
(*Illustrated*)

193—ANTIQUE CHINESE TORTOISE-SHELL BIRDCAGE (*Ch'ien-lung*)

1125—High dome-shape; the structure tortoise-shell and black lacquer. The lacquer base is inlaid with mother-of-pearl in bamboo, *mei*, lotus, and other forms, including fruit as well as flowers, and butterflies fluttering about the branches. Blue and white porcelain feed cups. The carved ivory accessories and decorations include a boatload of figures being propelled under a rocky ledge, immortals, birds, animals and fruits; the central post-perch is in the form of a boy juggler standing on his head on a batrachian—the Gama Sennin motive—balancing the bird-platform or



No. 191



No. 192

ANTIQUE CHINESE BIRDCAGES

perch on one foot. Most elaborately carved ivory feet. Metal mounting. Suspended from a tall bracket issuing from a heavy base ornamented with the dragon-scroll in high relief—a copy of a Ch'ien-lung birdcage stand—the scroll gilded.

Height, 22¾ inches; diameter, 13½ inches.

Height of bracket, 8 feet.

(Illustrated)

194—ANTIQUE CHINESE TORTOISE-SHELL BIRDCAGE (*Ch'ien-lung*)

1025- Dome-shaped, the top flattened; metal mounting. The structure tortoise-shell and black lacquer, the lacquer base ornamented with ivory appliqué carved in the lotus and other floral forms. Two globular seed cups in blue and white porcelain, and a water cup of cloisonné enamel, its ornamentation lotus and cloud forms in various soft colors. All the accessories are of the period, the water cup being unusually attractive, and they add very materially though quietly to the charm of this Ch'ien-lung cage. Besides figure groups and fruit and flower clusters, the various ivory carvings for use and ornament appertaining to the cage, including the openwork feet, exhibit a melon-vine motive. One of the individual figures is that of Shou-lao, the god of longevity, clutching his staff, carrying the symbolic peach of long life, and accompanied by a spotted deer, another of his emblems. Hangs by a jeweled chain from a tall bracket set in a heavy base ornamented with the dragon-scroll in high relief, copied from a Ch'ien-lung birdcage stand, the scroll set off by gilding.

Height, 23¼ inches; diameter, 13¾ inches.

(Illustrated)

195—ANTIQUE CHINESE BLACK LACQUER BIRDCAGE (*Ch'ien-lung*)

1025- Dome-shape with flattened top. In addition to blue and white ovoid jars, with reserve medallions adorned in color, there is a tall tubular feed receptacle, also of porcelain, decorated in colors of the *famille verte* with insects and flowers. The water cup is antique cloisonné enamel with lotus and cloud decoration. Pine trees and figures of Taoist story,



No. 193

No. 199

No. 194

ANTIQUE CHINESE TORTOISE-SHELL BIRDCAGES AND PAINTING
ON GLASS



No. 195

No. 196

ANTIQUE CHINESE BIRDCAGES AND PAINTING ON GLASS

bats, squirrels, flowers and fruits appear in the numerous ivory carvings which adorn the cage, several of which are delicately tinted. Around the base are soapstone figures, appliqué. Metal mounting. The cage is suspended by a pendant of jade, coral and lapis-lazuli from a tall lacquered bracket founded upon an elaborately carved teakwood base, both base and bracket being Ch'ien-lung productions.

Height, 22¾ inches; diameter, 14¼ inches.

Height of bracket, 8 feet.

(*Illustrated*)

196—ANTIQUE CHINESE BROWN LACQUER BIRDCAGE (*Ch'ien-lung*)

825- Dome-shape. The numerous appurtenances and decorations of carved ivory are elaborately executed, in openwork, in relief and in the round. The spotted stag is found browsing on the sacred fungus, sages are pictured in pine groves, a panel is carved with a domestic scene in bold relief, pomegranates and branches of the Buddha's-hand citron appear and bats—emblems of happiness. The worm-tongs are carved with immortals and bats, there are blue and white feed cups, and the cage rests on ivory feet carved in openwork with landscapes and figures. Metal mounting.

Height, 22½ inches; diameter, 14½ inches.

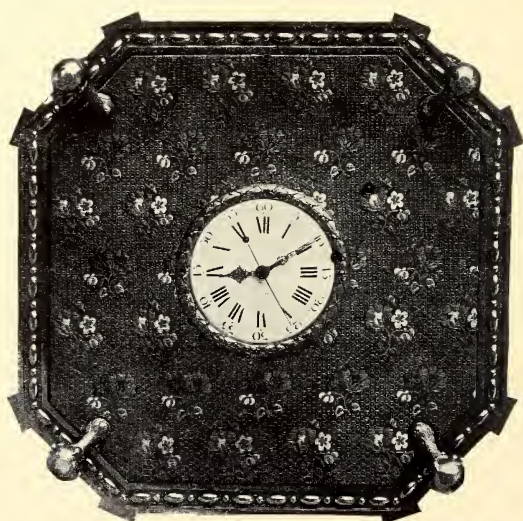
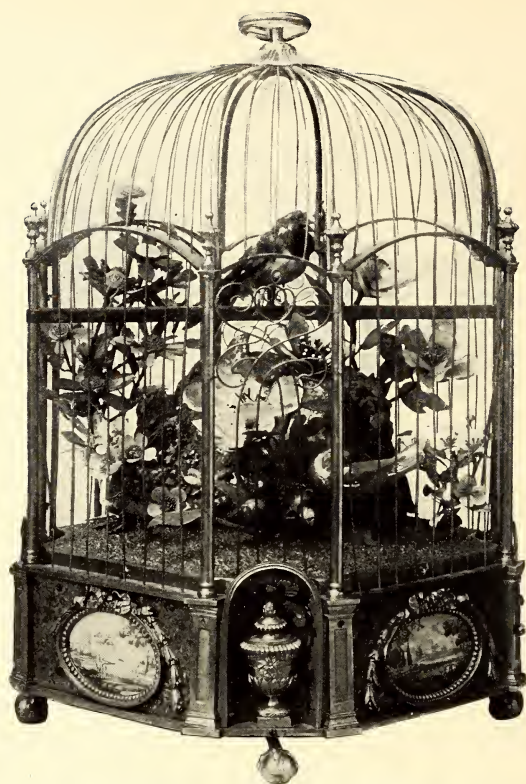
(*Illustrated*)

196A—EUROPEAN CLOCK BIRDCAGE (*Eighteenth century*)

150 Sent to China as a gift, in its period. Gilt, with painted base panels. Quadrilateral with chamfered corners, the corners in the base recessed as niches which contain gilt urns; dome-shaped top, and claw-and-ball feet. The base contains a music-box which imitates the singing of a bird, and the stuffed bird on the perch above moves its beak and tail as though doing the actual singing. In the base also is a clock, its face set in the bottom so as to be read when the cage is suspended high. In the interior the Chinese have set jade flowers and placed a malachite mountain.

Height, 19 inches.

(*Illustrated*)



No. 196A
EUROPEAN CLOCK BIRDCAGE

ANTIQUE CHINESE PAINTINGS ON GLASS

The following twenty numbers of the catalogue are Chinese paintings on glass, of the time of Ch'ien-lung, in teakwood frames of the period. The painting is done on the under side of the glass. The measurements given are inclusive of the frames.

197—LADY SEWING

45— This painting shows European influence, in its use of perspective and the arrangement of a rather elaborate landscape background. A young woman in pale blue and red is sitting on a garden bench, engaged at needlework; at her back is the gray wall of a house with an oval window disclosing pink drapery, and a pine tree growing at the corner of the building. Her position is on a terrace, above a body of placid water beyond which in the background are red banks and green hillsides, with humble gray buildings.

Height, 16¼ inches; width, 12¼ inches.

198—MUSIC LOVERS

50— On a balcony overlooking a garden two young lovers who also love music are seated in close proximity, the enamored with a flute, the innamorata with the *sho*-flute, both giving sensitive attention to music's requirements while he looks raptly at the skies and she bends adoring eyes on him. On the ground below an attendant approaches to serve tea. The costumes are blue, white, black, vermilion and gold, and the color scheme with variations is maintained in grounds and background, and in the balcony and the house to which it pertains, at a corner of which bamboo trees are growing. Aloft the fabulous phœnix is seen, swooping toward an ornamental banana tree growing beyond blue rockery.

Height, 15¾ inches; width, 12 inches.

199—HAN HSIANG-TZU OF THE PA HSIEN

(A pendant to No. 200)

180- Against a background of trees, hillsides, streams, rocks and sandy banks, under a gray sky, the immortal is depicted standing in a reddish-sandy road, holding his distinguishing attribute the flute and accompanied by a boy attendant. Both are pictured in magnificent robes of rich vermilion, green and greenish-blue, and a rich brown, with ornate gold and silver embroidery. With its companion, No. 200 of the catalogue, one of a set of the Pa Hsien, or eight Taoist genii. Han Hsiang-tzu may be regarded as one of the fortunate of fallen beings, since it was in falling (from a peach-tree of the genii) that he entered into immortality.

Height, 28 inches; width, 22¼ inches.

(Illustrated)

200—LAN TS'AI-HO OF THE PA HSIEN

(A pendant to No. 199)

185- Of the eight Taoist genii so often and so variously represented in Chinese art is pictured here, holding up his basket of flowers and followed closely by a boy attendant. His robes of pale blue, vermilion and greenish-gray are bounteously embroidered in gold. The robes of rose and light gray of his attendant show flowers touched with silver, and on his back he carries a bundle of garlands. A pine tree of twisted trunk is behind the group, its branches extending overhead, and in the background is a stream with a farther shore of hills and ravines under a gray sky. With its companion, No. 199 of the catalogue, one of a set of the eight Taoist immortals, or Pa Hsien. Both this painting and its companion, while the work of a Chinese artist—none other could approach the embroidery or the hair—reveal a close study of European art in the use of perspective as the West understands perspective, in the landscape background. And the influence of the study has not been wholly without effect in the rendering of the human features.

Height, 28 inches; width, 22¼ inches.

(Illustrated)



No. 201



No. 202

CHINESE PAINTINGS ON GLASS

201—YOUNG WOMAN READING

3250- Three-quarter length portrait of a young woman seated on a brown lacquer stool, seen against a deep blue background. Arms folded, she holds up before one shoulder a flexible book, from whose reading she has turned for the pose, and with head poised slightly over the opposite shoulder she looks dreamily off into space behind the spectator toward the right. She wears a transparent flowing gown of palest blue, the color deepening in the graceful folds, and in her black, smoothly dressed hair is a single ornament.

Height, 18 inches; width, 14 inches.

(Illustrated)

202—LADY AT THE MIRROR

40- Evidently a copy by a Chinese artist of a European painting. The lady, young and fair, is seated at a lapis-blue dressing table before a small mirror. She faces the left, three-quarters front, with left hand resting lightly on the table and right hand raised in characteristic gesture to the side of her face, as though giving a final pat to the tresses waved about her ear. Her gown of blue and bluish-green, trimmed with lace, allows a generous exposure of the breast, the short sleeves have flowing lace cuffs, and she wears a lace cap set off by a pink rose. Lying on the table before her is a miniature portrait arranged as a pendant. The background is gray.

Height, 21 inches; width, 16 inches.

(Illustrated)

203—RAISING THE BALCONY CURTAINS

70- A young lady in pale rose-pink trousers with the fulness of skirts, and a short upper garment of blue richly ornamented, its flowing sleeves lined with pink, is seen on a balcony raising the bamboo curtains. She stands facing the right, with left knee on a blue-cushioned seat, and head turned to the front over her right shoulder, and her arms are extended above her head. A green bamboo tree is growing at the corner, and two white swallows are flying low near the balcony rail. A background of gold paper adds materially to the airy effect, notably in the transit of light through the bamboo screens.

Height, 22 inches; width, 15¾ inches.

Catalogue Nos. 204-205
CHINESE PAINTINGS ON GLASS



201—YOUNG WOMAN READING

32-50
A portrait of a young woman seated on a deep blue background. Arms folded, she holds up before one shoulder a flexible book, from whose reading she has turned for the pose, and with head poised slightly over the opposite shoulder she looks dreamily off into space behind the spectator toward the right. She wears a transparent flowing gown of palest blue, the color deepening in the graceful folds, and in her black, smoothly dressed hair is a single ornament.

Height, 18 inches; width, 14 inches.

(Illustrated)

202—LADY AT THE MIRROR

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Evidently a copy by a Chinese artist of a European painting. The lady, young and fair, is seated at a lapis-blue dressing table before a small mirror. She faces the left, three-quarters front, with left hand resting lightly on the table and right hand raised in characteristic gesture to the side of her face, as though giving a final pat to the tresses waved about her ear. Her gown of blue and bluish-green, trimmed with lace, allows a generous exposure of the breast, the short sleeves have flowing lace cuffs, and she wears a lace cap set off by a pink rose. Lying on the table before her is a miniature portrait arranged as a pendant. The background is gray.

Height, 21 inches; width, 16 inches.

(Illustrated)

203—RAISING THE BALCONY CURTAINS

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A young lady in pale rose-pink trousers with the fulness of skirts, and a short upper garment of blue richly ornamented, its flowing sleeves lined with pink, is seen on a balcony raising the bamboo curtains. She stands facing the right, with left knee on a blue-cushioned seat, and head turned to the front over her right shoulder, and her arms are extended above her head. A green bamboo tree is growing at the corner, and two white swallows are flying low near the balcony rail. A background of gold paper adds materially to the airy effect, notably in the transit of light through the bamboo screens.

Height, 22 inches; width, 15¼ inches.



204—LADY IN BLUE

70- Three-quarter length figure of a young mandarin lady, seated and facing front, her left hand raised to her chin, with elbow resting on a dark teakwood table, and right arm crossed before her to reach the table also. Her head is poised over her right shoulder and her face seen almost full, turned just enough to display an elaborate hair ornament in form of a chrysanthemum flower with pendants. She wears a mantle of solid blue, lined with pink, and bordered in black with white embroidery, and a vermilion collar encircles her throat. Background, a turquoise-sky blue.

Height, 21½ inches; width, 15½ inches.

(Illustrated in Color)

205—LADY WITH ROSE

250 A young lady of mandarin rank is portrayed at three-quarter length, seated beside a teakwood table, facing the spectator and turned very slightly to her left. With right elbow resting on the table, she holds in her right hand before her breast a pink rose, and her left hand is raised gracefully to her head, in the familiar attitude of women putting imaginary touches to their carefully arranged tresses. Her head is inclined with a certain wise coyness toward the left shoulder, and her direct gaze and mystical smile have inspired some admirers to find in her a Celestial Mona Lisa. She wears an inner robe of rich vermilion, and an outer mantle of variable blue with turned-back cuffs of the vermilion hue delicately embroidered. She has one gold and one jade bracelet, and is seen against a background resembling a veiled turquoise-blue sky.

Height, 25½ inches; width, 17½ inches.

(Illustrated in Color)



206—A EUROPEAN LADY

180- In this painting the Chinese artist has sought to portray a lady of Europe, with interesting results; for while she wears European dress, and the hands are treated in the European manner, it has been impossible for the painter to avoid the celestial suggestion in the face. She is seated, seen at rather more than half length, facing slightly to the right, and she holds in one hand one of the heavy gold watches of the day, open, and in the other a strange sort of key. Her blue bodice, with low corsage and edged with lace, is laced in a white V down the front, its upper sleeves are short and loose, and from them fluffy pink undersleeves round the elbows and end in flowing lace cuffs. A vermillion scarf which has partly vanished, winding about her waist and over one arm, is effectively completed by the gold background which has been supplied.

Height, 17 $\frac{3}{4}$ inches; width, 13 $\frac{1}{2}$ inches.



207—PORTRAIT OF A MANDARIN BOY

4250 A fine, bright little fellow is portrayed, whose presentment would promptly have dispelled De Quincey's fantastic affirmation that to him so venerable was China that a Chinese was an antediluvian being renewed and a young Chinaman an impossibility. The young Celestial in his rich mandarin robes is reclining on one elbow on a woven bamboo sofa, toward the right and face turned to look squarely at the spectator, with clear, smiling, prescient eyes. His coat is of delicate, semi-transparent green-blue silk worked with floral forms, its black border embroidered in gold and silver with the endless-knot emblem and flower scrolls, and his ample trousers are a rose-pink. He is fondling a fresh ripe melon of a rich tomato-red hue, and above him the artist has penciled an inscription in fine calligraphic characters, with seals, saying that the boy's eye is clear, his mind sensitive and correct, and his body neither too fat nor too lean, while its surface is as smooth as the skin of the fresh melon he caresses.

Height, 16¼ inches; length, 22¼ inches.

208—THE LADY OF THE RED CURTAIN

30- A most unusual and effective color arrangement has been employed by the artist in this painting, built about a beautiful woman, who is observed at three-quarter length, studiously reading. She faces the right, three-quarters front, her book held up in front of her over a table with a mottled black, gray and white marble top. The pages of her flexible book are a soft gray-white and its cover is a dark green. Behind her is a gray wall, from which has been lifted to one side a voluminous curtain of rich vermilion bordered in black satin, its silken drawing-cord and tassels also black. Her black hair, dressed high, is decked with expansive peonies in white and pale green, a motive repeated in the ornamentation of her rose-colored gown, which has a shoulder-mantle of delicate green.

Height, 27 inches; width, 19¼ inches.

(Illustrated)

209—THE GOLD BRACELET

80- A young mandarin lady of beautiful and delicate features is observed at three-quarters length, seated and facing almost fully to the front, with her right elbow resting on a teakwood table and the hand carried lightly up to her chin. Her left arm is crossed in front of her to bring that hand to the table, where she holds a closed fan. Her head is bent toward her left shoulder and she looks directly at the spectator, with placid eyes and affable expression, mildly interrogatory. In her dark hair are pearl ornaments. Her robe of rich blue, lined with vermilion and worn over white which is revealed at the wrists, is adorned in gold and silver with roses, peonies and cherries, and melons, in detached clusters, with butterflies intermingling, and on the wrist that is held before her breast is a bright gold bracelet. She is seen against a background of sky-blue.

Height, 29 inches; width, 21 inches.

(Illustrated)



No. 208



No. 209

CHINESE PAINTINGS ON GLASS

210—THE PEACOCK

130- The bird of vanity stands squarely upon a rock ledge or garden seat, turned toward the right, and displaying the rich and brilliant coloring of body and tail, the tail being down. Near it another peacock is perched, raising and cocking its head haughtily sidewise. Beside the rock red and white peonies are growing, and over it spread the branches of a magnolia tree in blossom. Mirror background.

Height, 33 inches; width, 24½ inches.

211—MANDARIN LADY IN BLUE

150- A young mandarin lady stands facing the spectator, seen at half-length and looking squarely at him. She has been reading in a small book which she holds only partly open, and as she looks brightly up at the observer there is a lurking smile about her small mouth and merry eyes, as though she had found something of interest in the little tome. She wears a robe of rare blue, beautifully embroidered in blue of a slightly deeper tone, the full sleeves edged with embroidery of dark green and deep pink on black, and lined with white. Her black hair is elaborately dressed above her head in deep puffs, which give the effect of a bonnet, and is adorned with a lotus flower, roses and chrysanthemums. Mirror background.

Height, 22 inches; width, 16 inches.

212—THE PHOENIX

80 - Two of the fabulous *feng-huang* are perched upon a branch of a *kiri* tree, one facing the front displaying a downy breast, the other headed toward the left and showing all the brilliant colors of wings and long, trailing tail feathers. The tree stands at the right of the picture, amidst rocks, bamboo trees and wild flowers, and at the left grow roses, tiger lilies and the sacred fungus. Mirror background. (Corner cracked.)

Height, 33 inches; width, $24\frac{1}{2}$ inches.

213—A GARDEN PARTY

40 On the left is a Chinese house with doors open upon its porch, which has an elaborate railing decorated with jars of plants, and other buildings extend across the garden, one of them reached by a bridge over blue water. The branches of trees overhang the roofs, and the background between them is a mirror. A mirror also is seen within the house. On the porch two young women are playing "go" and an attendant is about to serve them with tea, and about the garden are numerous other figures. The costumes are of beautiful and various colors, and the colors in the buildings are equally brilliant and characteristic. (Cracked.)

Height, 39 inches; length, $53\frac{1}{2}$ inches.



214—THE BOYS AND THE ROOSTER

60- Two boys out for play in a garden are trying to get up a cock-fight with only a single rooster. The bird doesn't know whether to be game or not, as they taunt him with the cockscomb flower, but he is ready for emergencies as he spreads his feet, ruffles his neck-feathers and lowers his head, gazing with pugnacious inquiry at the flower. The boy holding it is in pink trousers and blue coat. His companion, who seeks to add to the cock's confusion and irritation by dangling a pine branch before him, wears blue trousers and a gorgeous mandarin coat of vermillion and gold. The garden is a place of beauty, beside a body of water in active motion. Grasses and bushes grow around rocks in the foreground, and trees at the water's edge, and on the right the rock peony is in bloom. The back is ornamented, in brown, gold and green lacquer, with a display of peaches growing, bamboo trees, bats, the narcissus, and chrysanthemums. (Unfortunately, two corners of the glass are cracked.)

Height, 30 inches; length, 49½ inches.

215—TEAKWOOD SCREEN WITH GLASS PAINTINGS

THE STORY OF LI TAI PEH

215

This remarkable work of the Ch'ien-lung period is in nine folds, each containing an elaborately carved teakwood panel at top and bottom, and, between these, three panels of glass paintings framed in teakwood carvings of varied motive. The principal panels are brilliant paintings on glass, done with an exquisite precision of execution, depicting the life of Li Tai Peh, China's most celebrated poet, in seven episodes. The story is read, as always in Chinese, from right to left. Li is first seen at his home, reading and meditating in his pleasant garden, a fan bearer at his back and a servant bringing more books. Next he appears discoursing to some friends, also in a garden, and a boy is fetching the cup to which the poet was notoriously addicted. His devotion, however, did not impair his learning; when the emperor received some foreign letters which none at the court could read, the ministers told him that the one man in the kingdom who could translate them was Li Tai Peh; and in the next following panel is found the noble emissary sent by the Son of Heaven to summon the poet's services, accompanied by attendants and the imperial gifts.

Next, another scene at Li's home: the poet in vinous slumber on his half-overtaken wine jar, his book boy raising a respectful detaining finger toward a letter-bearer with the announcements from the Dragon Seat. The succeeding panel pictures Li in courtly garb, riding a white horse and accompanied by attendants bearing books and manuscripts, on his way to the palace of Hsuan Tsung, the emperor, before whom he is next shown, putting the letters into Chinese text while the monarch looks on, seated between two fan bearers. Last, Li has returned to his home and his cups, and in front of him are two servants, their shoulders laden with the imperial bounty.

In the lower panels are found the wonderfully skilful paintings of birds and flowers for which the Chinese painters on glass were especially noted.

Height, 6 feet 11 inches; length, 11 feet 4½ inches.

(Illustrated)



No. 215

CARVED TEAKWOOD SCREEN WITH GLASS PAINTINGS (CH'EN-LUNG)

216—CARVED TEAKWOOD SCREEN WITH GLASS
PAINTINGS (*Ch'ien-lung*)

SCENES ON FAMED HSI HU

575 This great screen, unusually tall, displays as its most conspicuous decoration seven glass paintings of scenes on China's celebrated West Lake—the lake to which the Emperor Ch'ien-lung twice made the long journey from Peking (it is in the region of Shanghai), and which is still visited as a holiday resort by moderns and known to many foreigners. In one panel is shown a fishing village and the landing place, in another the "autumn moon," with junks lying quietly at anchor for the night and sampans being skulled slowly through the water; others show the lake and varying shores under different lights, and the characteristic pavilions and buildings, one panel depicting the sunset hour, when the gongs in the temples sound and the people, listening, get the time of the official ending of day. The landscape colors are quiet but rich, and the atmospheric quality is notable.

The lower glass panels depict various sages and immortals, in groups, and garbed in bright colors of richness and variety. The upper ones picture scenes from various foreign countries, the artist apparently influenced and inspired by European paintings and foreign traders.

Of the teakwood panels those at the top are carved with bats among the clouds, and those at the base with the dragon-scroll, bats and the twin-fish symbol. The screen is in nine folds, with metal-bound feet.

Height, 8 feet; length, 12 feet 6 inches.

(*Illustrated*)



No. 216

CARVED TEAKWOOD SCREEN WITH GLASS PAINTINGS (CH'EN-LUNG)

ANTIQUE CHINESE TEXTILES

217—ANTIQUE CHINESE VELVET ENTRANCE HANGING (*Eighteenth century*)

30 - On a ground of ashes-of-roses a luxuriant decoration is worked in gold, the center being occupied by a medallion formed of two dragons with a flaming wheel between them, while around are extensive cloud scrolls. Dragons reappear in the border, in archaic scrolling form, worked as in the body of the hanging, in gold, amidst the same velvet ground.

Breadth, 36½ inches; depth, 30 inches.

218—TWO ANTIQUE CHINESE VELVET ENTRANCE HANGINGS (*Eighteenth century*)

35 50
ea Coral-yellow velvet with golden sheen, ornamented in gold of rich color quality with a huge four-clawed dragon, ascending, and a lesser dragon at either side descending, over waves of a turbulent sea, each of the monsters guarding a flaming jewel on his own account. Border of conventional lotus scroll in velvet on gold ground. In the overhanging drop, above, two other dragons appear, each pursuing a jewel, among cloud scrolls, and between them in the center is worked one of the elaborate ornaments which hang before a shrine. This is bordered by six archaic scrolling dragons.

Breadth, 37 inches; depth, 30 inches.

219—SET OF FOUR CHINESE SILK TAPESTRY WALL HANGINGS (*Early nineteenth century*)

110
ea On a rich, subdued dark-blue ground, of delicate quality and a light sheen, literary ladies, of the Lange Lijsen type, compose, read or converse under willow, plum, banana or other trees, overlooking boys playing blindman's buff and other games; all accomplished in delicate tones of blue, brown, buff, orange and apricot with outlines and ornament in gold. Border of dragons and the flaming jewel in greens and blues on a golden ground.

Length, 40 inches; width, 11¼ inches.

220—SET OF FOUR CHINESE SILK TAPESTRY WALL HANGINGS
(Circa 1800)

72-50 ea
On ground of a delicate, soft green, with a light shimmer, varied groups of literary ladies are watching boys at play or aiding in their amusement, in gardens where are rocks and pavilions, bamboo, maple and plum trees, all worked in harmonious notes of green, brown, buff, blue and black, with outlines and ornament in gold.

Length, 43 inches; width, 12 inches.

221—TWO ANTIQUE CHINESE VELVET ENTRANCE HANGINGS
(Eighteenth century)

27-50
Brilliant gold decoration of dragons emerging from the sea and pursuing the flaming jewel of omnipotence in a field of rose velvet, five of the supernatural monsters appearing. Border of conventionalized lotus scroll in velvet on a gold ground.

Breadth, 39½ inches; depth, 32½ inches.

222—THREE ANTIQUE CHINESE VELVET ENTRANCE HANGINGS
(Eighteenth century)

30 ea
A ground of delicate red, now rose, now cherry, as the light strikes it, carries an elaborate decoration in pale green, entirely in the dragon motive, with a lotus scroll border, and everywhere is a brilliant sheen. A huge dragon above waves, the whirling jewel seen amid his coils, occupies a large proportion of the space, with lesser dragons writhing in the ether amongst cloud-scrolls above him, and others emerging from the sea below. In the overhanging drop, above, two more dragons are in pursuit of the pearl of omnipotence or fiery jewel which appears between them above more waves.

Breadth, 40 inches; depth, 33½ inches.

223—TWO ANTIQUE CHINESE VELVET ENTRANCE HANGINGS
(Eighteenth century)

25 ea
All-over decoration of the conventional "monster-head pattern," in gold thread within a ground of coral velvet. Border of the swastika fret in velvet on a gold ground.

Breadth, 40 inches; depth, 33½ inches.

224—THREE ANTIQUE CHINESE VELVET ENTRANCE HANGINGS
(Eighteenth century)

4250
en
Effulgent in a marvelous sheen, the silken surface discloses in tones of rose and a most delicate green a decoration of dragons emerging from the sea and disporting among the clouds, ever with the coveted jewel of power eluding them, and a border of conventional lotus scroll, the overhanging top displaying the same motives.

Breadth, 40 inches; depth, 34 inches.

225—EMBROIDERED TABLE COVER OF OLD-GOLD (Ch'ien-lung)

11750
Quadrilateral with rounded corners. The ground of soft and lustrous old-gold is embroidered with blossoming peonies, sprigs of the *mei* and symbolic bats, in pink, green, white, blue and dark apricot, about a central oblong panel bordered in gold thread, embracing a composite lattice in brilliant blue, with the interspaces adorned with various designs in bright colors. The lattice is interrupted by a medallion of peonies, plum blossoms and bats in the colors of the outer body, the golden ground continuing throughout.

Length, 55½ inches; width, 42½ inches.

226—IMPERIAL YELLOW EMBROIDERED TABLE COVER (Ch'ien-lung)

115-
Square, with niched corners. An outer border of bats among the clouds is succeeded on all sides by a border of leaping waves, floating on which appear numerous symbols and ornaments, with rocks and the sacred fungus at the corners, all executed in brilliant rainbow colors. Within, the brilliant field is made resplendent with nine imperial five-clawed dragons worked in gold, and while they are as usual in pursuit of the flaming jewel, among cloud-scrolls where bats also fly, each of the dragons grasps in one claw a peach, pomegranate, Buddha's-hand citron or other Buddhist symbol, the symbols, bats, clouds and jewels being embroidered in varicolored silks. A palatial fabric, veritably.

Dimensions, 53 inches square.

227—IMPERIAL YELLOW EMBROIDERED TABLE COVER (*Ch'ien-lung*)

100-
Quadrilateral with rounded corners. Solid ground of imperial yellow, richly embroidered in soft silks of many colors. In the center is a medallion of pine and peach trees, the green of the pines contrasting with the rich hues of the ripening peaches, and the trunks of the trees worked in gray. In the surrounding field storks fly amongst cloud-scrolls, flower sprays, and branches of the sacred fungus, and around all is a wide border of bat medallions and peony sprays.

Length, 50¼ inches; width, 42¼ inches.

228—SET OF FOUR CHINESE SILK TAPESTRY WALL HANGINGS (*K'ang-hsi*)

37 1/2 ea
Narrow panels exhibiting storks, landscapes, flowers and fruit, with conventional devices, in many colors on a sparkling gold ground. High up are large storks among rocks, with their heads amongst clusters of the peaches of longevity, and near the bottom, above curling waves, two storks fly toward each other on opposite sides of a *ju-i* symbol. Above them are cloud scrolls, scepters and other designs, about a large foliate medallion enclosing the Indian lotus. The colors include light and dark blue, red, green, white, yellow, brown, pink and black.

Length, 61 inches; width, 18½ inches.

229—SET OF FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

40 ea
The ground is the richest of rose-red raised to the brilliancy of jewels, and it is adorned in the phoenix and peony motive in a soft, subdued, greenish-gold. The ornamentation presents large peony blossoms and intricate conventional scrolls, together with an enclosure in a foliate medallion, while emblematic bats and other symbols are also found, and at the bottom two of the fabulous birds, *feng-huang*, emblems of the Empress, and harbingers of the advent of virtuous rulers. Around this field is a border of most intense and brilliant azure, with a floral scroll harmonizing with that of the body decoration in the glowing rose hue.

Length, 60 inches; width, 20 inches.

230—BROCADE WALL HANGING WITH SILVER AND GOLD (*Ch'ien-lung*)

40 ea A complex lattice, hexagonal and star-shaped, interwoven with foliate figures formed of the scepter-head design, is worked in blue, green and silver on a warm salmon ground, the interspaces ornamented with flower-sprays and dragons delicately accomplished in harmonious colors. Near the top a *Shou* character appears, and lower down a large cloud medallion encloses an ocean-side pavilion of the Taoist paradise, a stork with a rod in his beak—courier of the immortals—flying above it, the whole worked in blues, greens, white, silver and gold. Another medallion of conventional designs intervenes between this and the base, where the wave motive appears, with a gold and green Fuli lion poised on a blue rock projecting from the waters. A border in the several colors is formed of the gourd-vine in bearing, with butterflies, and the swastika symbol is worked on some of the fruit.

Length, 66½ inches; width, 20¾ inches.

231—FOUR ANTIQUE CHINESE TAPESTRY WALL HANGINGS (*Eighteenth century*)

45 ea Rich and beautiful fabrics, picturing many personages, in soft colors of quiet, restful tone and a lingering, fascinating quality, on a ground of gold whose own quality, despite its affluence, is reciprocally reticent. Around the edge is a narrow border of delicate blue, adorned in the gold of the ground with the repeated motive of the two dragons guarding the flaming jewel, the dragons conventionalized to the last degree of refinement, the bodies giving the impression of a floral scroll. Each panel exhibits ten human figures, distributed in several groups: nobles and their attendants, and warriors, variously engaged, at rest and in progress, one group on horseback. At the bottom—two to each panel—are the celebrated steeds of Mu Wang, the eight famed horses with which the great Chou Emperor's charioteer drove the monarch wherever horse had trod or wheel made rut throughout his ancient realm.

Length, 67 inches; width, 15½ inches.

232—TWO BROCADE WALL HANGINGS WITH BUTTERFLIES AND
FLOWERS (*Ch'ien-lung*)

240 ea
A rich salmon ground with brilliant sheen is strewn with a luxuriant ornamentation of flower sprays—the peony, plum, chrysanthemum and magnolia—interspersed with butterflies on the wing, and medallions of various design, singly and overlapping in pairs, accomplished in light and dark blue, a brilliant light green, bright golden yellow, delicate apricot and white. Border in the same motives and colors, defined in deep blue.

Length, 64 inches; width, 21 inches.

233—SET OF FOUR ANTIQUE CHINESE VELVET WALL HANGINGS
(*Eighteenth century*)

2750 ea
Rich purplish-red with a gem-like sheen, with elaborate ornamentation in gold representing dragons in the clouds and above the sea, breathing fire and guarding the jewel of omnipotence, a foliar medallion enclosing a lotus flower, and two rampant Fu-lions gripping fillets of the brocaded ball. Archaic dragons in the border grasp branches of the sacred fungus, or appear approaching each other from either side of that emblem, as in the more familiar group wherein it is the pearl of power which is between them.

Length, 67 inches; width, 20½ inches.

234—SET OF FOUR ANTIQUE CHINESE VELVET WALL HANGINGS
(*Eighteenth century*)

2750 ea
Garnet and gold. The rich, soft velvet of garnet hue in the long oblong panel is interrupted by a brilliant decoration worked in threads of gold, representing two four-clawed dragons breathing fire and guarding the flaming jewel amongst the clouds, with the waves of the sea appearing at either end, while at one end two Fu-lions grasp each a fillet of the brocaded ball, and near the center a foliate medallion encloses a lotus flower. In the border the ground is of gold, and the decoration in the garnet velvet, this picturing fourteen dragons of the archaic type amid cloud and fire scrolls.

Length, 67 inches; width, 20½ inches.

235—TWO ANTIQUE CHINESE VELVET WALL HANGINGS (*Eigh-
teenth century*)

45- Peachbloom and crushed-strawberry and golden-rose in turn appeal to and elude the eye in delectable chromatic evanescence, as the observer studies the rich abundance of decorative beauty here embodied, and studies to admire. The colors are in the rich, soft, shimmering velvet, which is ornamented in threads of gold with four-clawed dragons, cloud and fire scrolls, the coveted jewel of power, waves of the sea, Fu-lions with the brocaded ball, and a foliar medallion of the Indian lotus conventionalized. In the border are archaic dragons in velvet on a gold ground.

Length, 68 inches; width, 21 inches.

236—FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eigh-
teenth century*)

47- Green of a very lovely quality, of liquid softness and gem-like brilliancy, supplies the decoration on a ground that according to light is pink, rose or cherry, the whole having a wonderfully brilliant sheen. The ornamentation includes four-clawed dragons, Fu-lions, cloud and flame scrolls, the omnipotent jewel and the filleted ball, and a lotus flower and scroll within a foliated medallion. In the border are cloud scrolls and archaic dragons in red on a green ground.

Length, 69 inches; width, 21 inches.

237—SIX ANTIQUE CHINESE VELVET WALL HANGINGS (*Eigh-
teenth century*)

27- The Indian lotus conventionalized and surrounded by scrolls is found between a pair of Fu-lions with the brocaded ball and two dragons, one sprawling over the sea; these with fire and cloud scrolls are worked in gold on a ground of rose and ruby. In the border the ground is of gold, and archaic dragons in velvet are found amongst scrolls of cloud and fire.

Length, 67 inches; width, 21 inches.

238—FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

37 ✓
Rose and green. A flower of the Indian lotus, revealing the seed-pod, within a foliar medallion, two dragons coiling about the sacred jewel and two Fu-lions grasping the brocaded ball, together with flame and cloud scrolls and the sea-wave motive, appear in a soft and brilliant light green on a ground of rose, with a border of archaic dragons in the same colors, the entire fabric glowing in a sheen of great brilliancy.

Two: Length, 68 inches; width, 20½ inches.
Two: Length, 66 inches; width, 21½ inches.

239—SET OF FOUR CHINESE SILK TAPESTRY WALL HANGINGS (*Circa 1800*)

50 ea
Long and narrow panels, picturing scenes of Taoist legend in soft harmonious shades of gray, green, brown and blue, on a gold ground of crystalline texture. All are figure compositions in various surroundings, numerous figures appearing on each. Among them are found Li T'ieh-kuai with his magic gourd, Chung-li Ch'uan with the fan with which he revives the souls of the dead, immortals riding on the waves and among the clouds of paradise, and at the bottom fierce monsters of the Chinese imaginary animal kingdom.

Length, 6 feet 1½ inches; width, 15 inches.

240—SET OF FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

25 ea
Rose-pink and coral-yellow with brilliant golden sheen, the velvet ground; the ornamentation, worked in gold, further enhances the brilliancy, presenting boldly huge dragons of the four-claw type, their scales skilfully defined in velvet, besides wave motives, cloud and fire scrolls, the sacred jewel and other symbols, a medallion of the Indian lotus, and two Fu-lions playing with a filleted ball. In the border of gold, archaic dragons appear in the velvet of the body, with scrolls in which the sacred fungus and *ju-i* forms mingle with the formal cloud and fire representations.

Length, 70 inches; width, 20 inches.

241—SET OF FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

30 ea With a decoration of four-clawed dragons guarding the jewel of omnipotence, Fu-lions in sportive guardianship of the filleted ball, waves of the sea, fire and cloud scrolls, symbols, and a lotus flower within a foliar medallion, all in light green on a rose-pink ground; border in the same colors; the whole resplendent in a most remarkable sheen.

Length, 72 inches; width, 20½ inches.

242—TWO ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

42 ea In a coral field with a pale rose sheen a four-clawed dragon overspreads rolling waves of the sea, his writhing body coiled about a flaming jewel; another of the monsters encircles a second jewel, amongst conventional clouds; and two Fu-lions are pictured guarding the brocaded ball. All of the ornamentation is effected in bright gold. Border of gold, with archaic dragons in velvet grasping scrolls of the sacred fungus presented as *ju-i* scepters.

Length, 72 inches; width, 21 inches.

243—THREE ANTIQUE CHINESE EMBROIDERED PANELS (*Ch'ien-lung*)

30 ea The embroidery is accomplished in white and various tones of blue silk on a ground of rich and lustrous brown satin. At the top two of the *feng-huang* appear with a peony suspended between their beaks, and below them two of the Fus are sporting with the brocaded ball. The principal decoration, varying in each, represents vases and bronzes with other objects of household adornment, and at the bottom are to be found two dragons about a *Shou* character, and corners of the archaic dragon-scroll highly conventionalized.

Length, 74 inches; width, 22 inches.

244—REMARKABLE SET OF EIGHT CHINESE SILK TAPESTRY WALL
HANGINGS (*Circa 1800*)

60 ew Long, narrow panels of pure silk interwoven with gold, the ground color a rich, indefinable blue of far atmospheric depths, that no modern adept has succeeded in imitating; the classical ornamentation differing on each, in masterly figure compositions of Taoist import. Bats fly over mountain tops, the sage who rides upon a stork sails amongst the clouds, an immortal in the clouds casts flowers upon the waters, votaries stand with offerings for the gods; Han Hsiang Tzü plays his flute, Lan Ts'ai-ho carries the basket of flowers. Shou-lao bears the peach of longevity upon his shoulders and a monkey offers him the same emblem; Hsi Wang Mu, queen of the fairies, appears supported by her attendants; a group of sages discuss the *yang-yin* symbol floating on turbulent waves. Ladies grouped around a high personage accompanied by a fan-bearer, and the *feng-huang*, symbol of the Empress, offer tribute to the god of longevity grouped with Rishi on the opposite side of a field of cracking ice, strewn with plum blossoms; the lame beggar immortal is here, as is Hwang Ch'u-P'ing, transforming the rocks into goats to prove his identity as a shepherd to his priest-brother—together with others of the numerous Taoist immortals, among pine and plum trees, rocks, waters, clouds, and the sacred fungus, all executed in a soft harmony of color, with outlines and details delicately wrought in gold.

Length, 7 feet 1 inch; width, 18½ inches.

245—TWO ANTIQUE CHINESE VELVET WALL HANGINGS (*Eighteenth century*)

In a velvet field of delicate coral, with a silken sheen of silvery-pink hue, are two dogs Fu grasping fillets of the brocaded ball, two four-clawed dragons each coiled about the flaming emblem of omnipotence, Buddhistic symbols and conventional cloud-scrolls—all in brilliant gold. Gold is used also for the border ground, on which archaic dragons in velvet, instead of guarding or pursuing the coveted jewel, grasp *ju-i* scepters from which fire tongues issue.

Length, 75 inches; width, 21 inches.



No. 248

IMPERIAL PALACE LARGE SILK VELVET WALL HANGING

246—FOUR ANTIQUE CHINESE VELVET WALL HANGINGS (*Eigh-
teenth century*)

2700- All-over decoration of the so-called "monster-head pattern," in gold on a ground of coral-red; swastika-fret border in the coral velvet on gold-thread ground at the top and bottom.

Length, 67 inches; width, 20½ inches.

247—CHINESE BROCADE TABLE-COVER IN RED AND GOLD (*Eigh-
teenth century*)

50- A rich rose red of remarkable quality, through which runs an intricate adornment in gold, formed of gracefully interlocking and continuous sprays and scrolls of the peony and lotus in high conventionalization.

Length, 64 inches; width, 59 inches.

248—IMPERIAL PALACE LARGE SILK VELVET WALL HANGING
(*K'ang-hsi*)

700- A fabric of royal luxuriance and great beauty, soft in texture, delicate and affluent at once in color, abundant in the poetic symmetry of its decoration. The velvet ground is a brilliant, glowing sapphire-blue (in certain lights as deep as blackest night), cut with a scroll and blossom ornamentation and other decorative details, which appear in the rich silk of the body. The motive, in the field, is the Indian lotus in large blossoms and graceful foliations, which appear in the softly-brilliant silk in delicate tones of old-rose, turquoise or light sky-blue and pale Nile-green, enhanced with threads of gold. A unique feature is the inclusion of a *Shou* medallion in each flower, a variation that has not heretofore been found. In addition numerous bats in gold interrupt the scrolls, and occasional details are worked in a light pink which appears almost white, and in deep salmon-pink or rich apricot. A border in the field motive, but without the *Shou* characters, lies between a border of the archaic dragon-scroll and an outer border of swastika-fret, while an exterior band of the velvet encloses the whole.

Length, 15 feet 8 inches; width, 6 feet 9 inches.

(*Illustrated*)

249—ANTIQUE CHINESE EMBROIDERED TABLE COVER (*Ch'ien-lung*)

160-
Satin ground of deep black, decorated with eighteen medallions, each displaying butterflies among peony blossoms, embroidered in silks of brilliant and variegated coloring, with reds predominating. Broad border of the same ground, embroidered with a peony scroll in colors equally or more brilliant, enriched with vivid yellow and orange chrysanthemums.

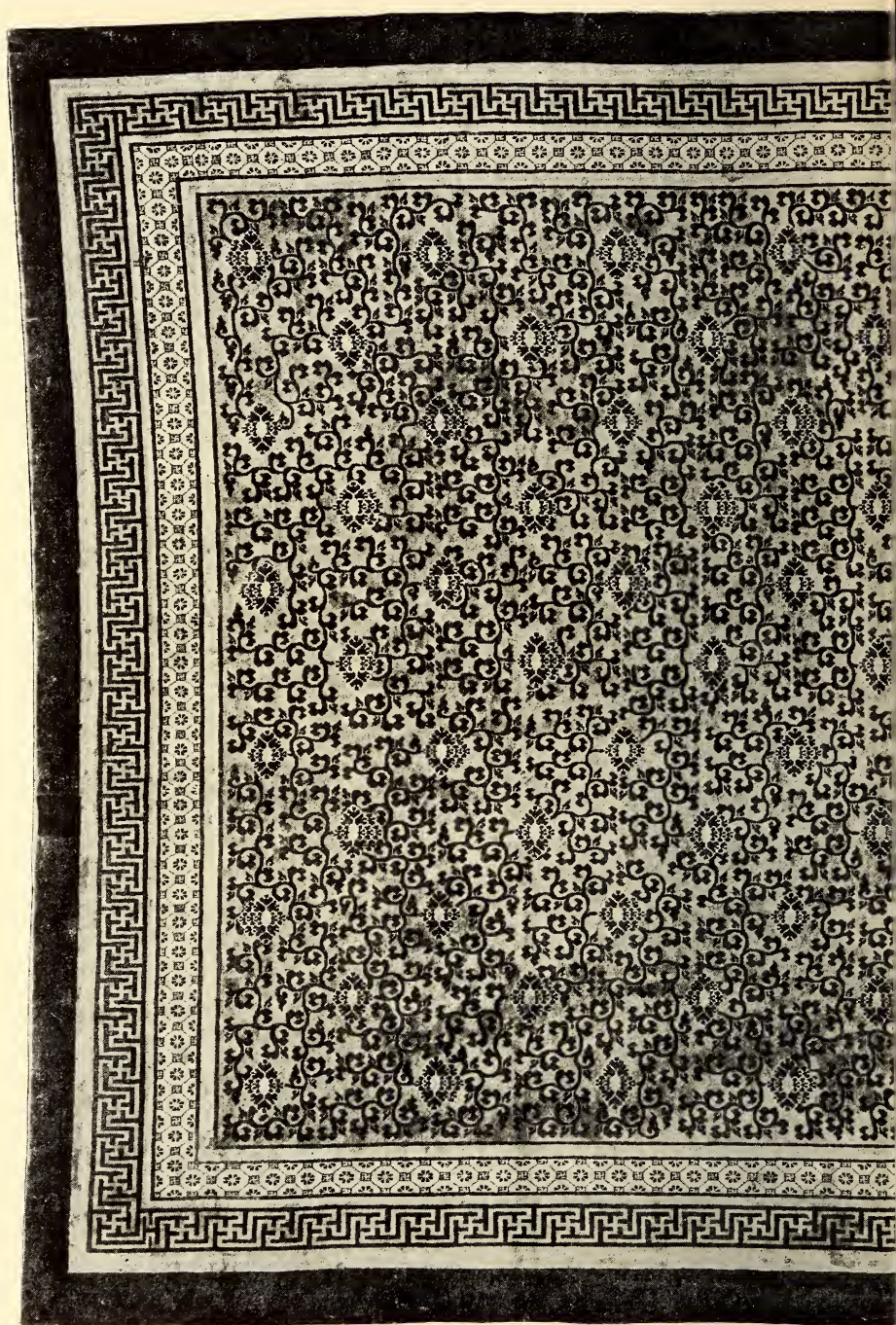
Length, 10 feet 7 inches; width, 6 feet 10 inches.

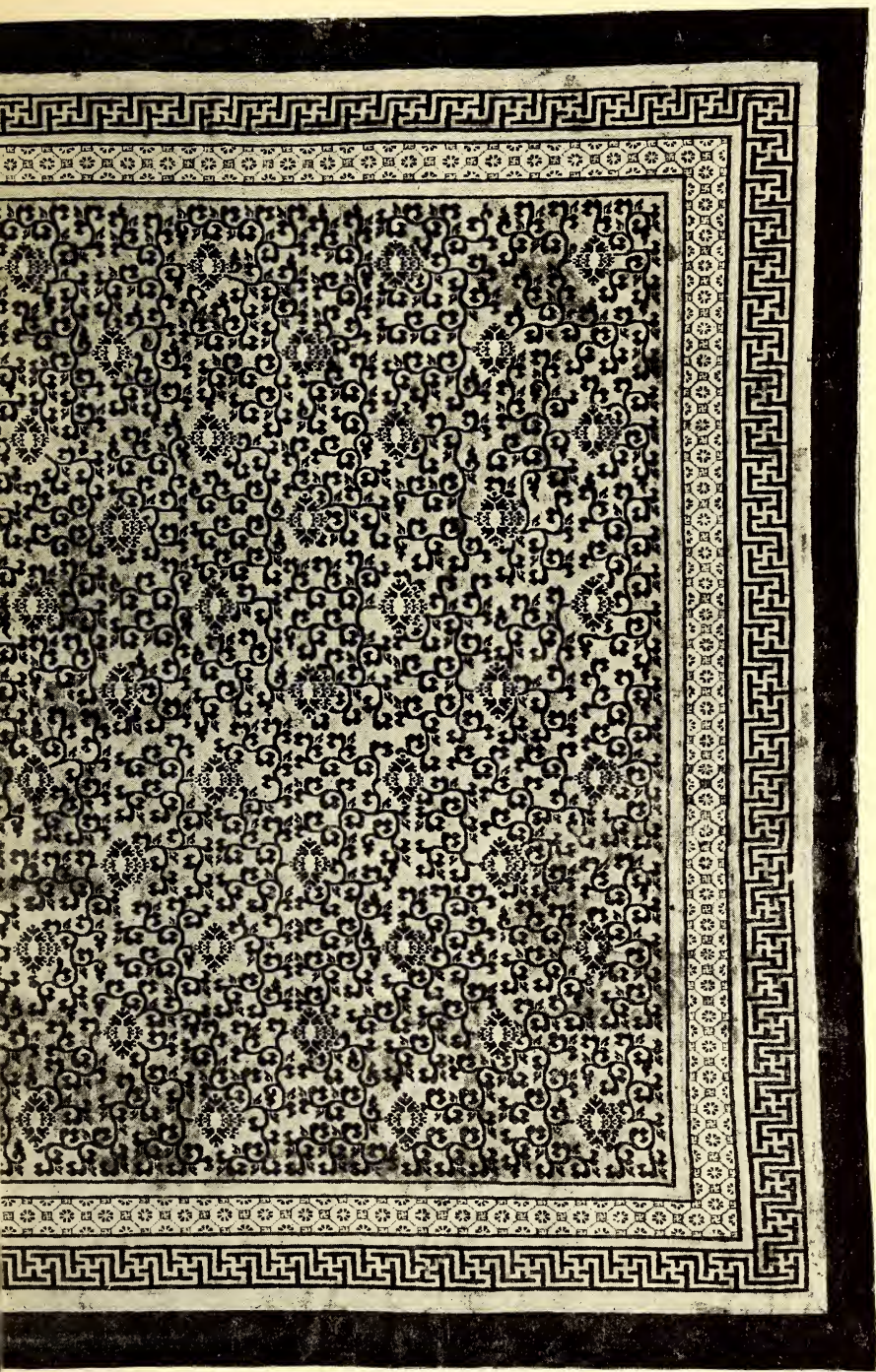
ANTIQUE CHINESE RUGS

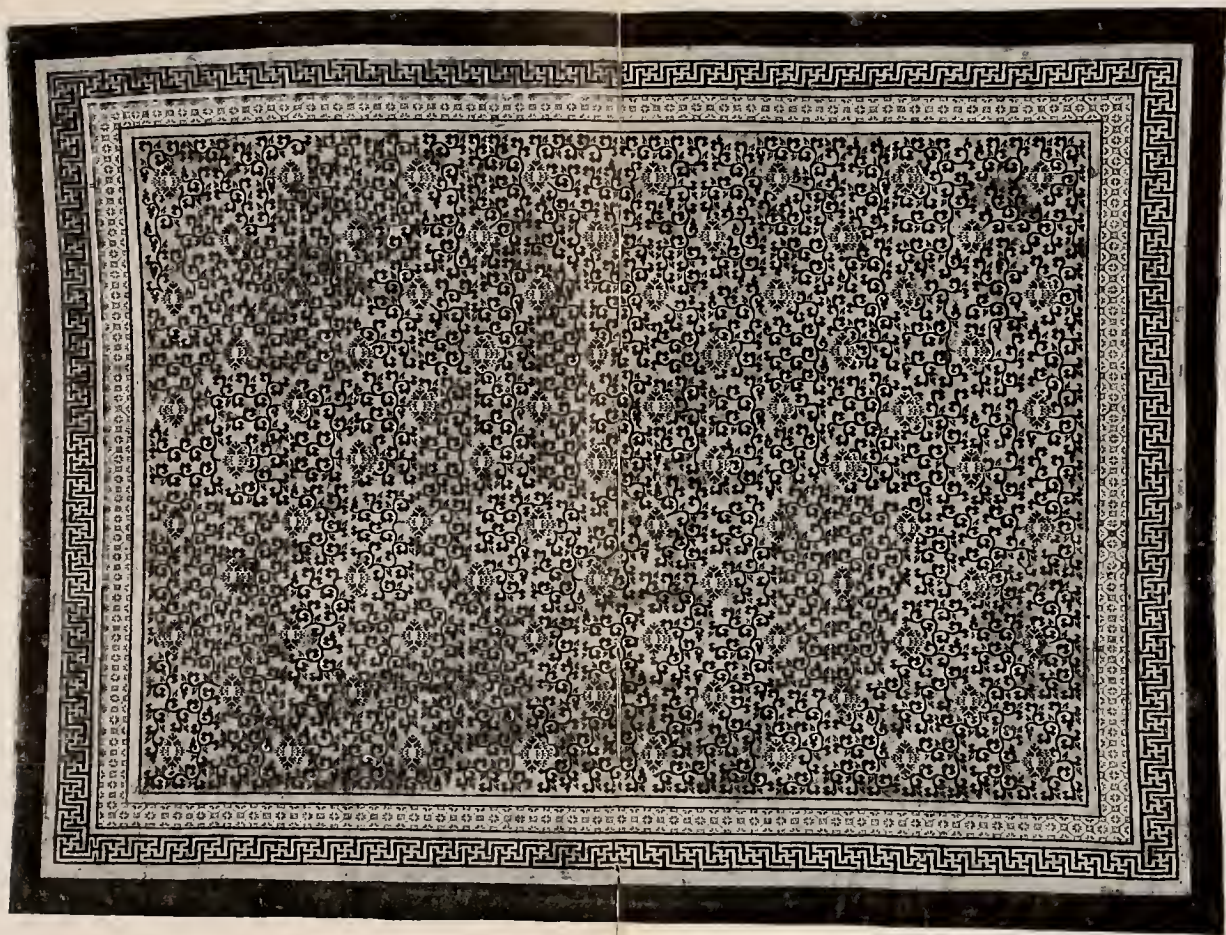
250—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

300-
The field is a pure sapphire blue of notable depth and richness, and it is strewn with peony branches and conventional butterflies worked in a delicate turquoise, white, apricot, seal-brown and touches of a light golden-yellow. The same colors are used in a composite medallion of floral and angular scroll at the center, and in the conventional corners which are also formed of flower motives and angular scroll and furnish an arched effect. The principal border is a swastika fret in blue on a white ground, interrupted by bats and peaches—symbols of longevity—in apricot and brown, the bats' eyes in light blue. The pile is soft, close and deep. Fringed ends and overcast sides.

Length, 9 feet 11 inches; width, 4 feet 10 inches.







No. 251

ANTIQUE CHINESE CARPET

251—ANTIQUE CHINESE CARPET (*K'ang-hsi*)

5100- A fine fabric in texture, color, proportions and design. The great quadrilateral field is of a soft acorn-brown, spread with an all-over decoration of a bold peony scroll in rich sapphire-blue of remarkable brilliancy and quality. The peony blossoms are evolved with lines of pale blue, with centers of dull golden-yellow touched with brown. Around this field twelve borders may be counted, including several stripes, the principal borders being a bold swastika-fret in the sapphire and acorn of the field, and a quietly variegated floral trellis in which small swastikas appear, while the stripes include old-gold, a rose and salmon pink, golden-brown and pale turquoise; and surrounding the whole is a broad exterior band of camel's hair in its natural rich brown. Close, soft, deep pile; overcast sides and fringe ends.

Length, 18 feet 2 inches; width, 9 feet 11 inches.

(Illustrated)

252—GRAND TEMPLE CARPET (*K'ang-hsi*)

5600 Soft, thick pile and loose texture. The weave is that found in the great dragon rug at the Metropolitan Museum of Art. The quadrangular field is an extraordinary rich dark yellow of orange quality, with a golden-tawny sheen. Its ornamentation is exclusively medallions, no less than sixty-eight of them, formed of flowers of paradise and scrolls, being worked in a brilliant, glowing sapphire-blue, rich salmon, pale old-gold, and white. A narrow border of T-fret in brown on pale yellow, enclosed within stripes, separates the field from a broader border of richest chestnut, in which thirty-two more medallions are worked in a lighter shade, these medallions in the archaic dragon-scroll motive. Outside this is a salmon border dotted with small floral medallions, this being succeeded by a broad boundary band of camel's-hair in its natural rich brown color. Fringe ends and overcast sides.

Length, 24 feet 10 inches; width, 15 feet 8 inches.

(Illustrated)



No. 252

GRAND TEMPLE CARPET

525- 253—PAIR OF BRONZE DOGS FU (*Nineteenth century*)

Reproductions, in reduced size, of a pair of the Lama Temple, Peking. They wear large collars with tassels and bells, and are seated on their haunches, with tails erect. The male glares, with teeth showing, his left fore paw on the brocaded ball; the mother's mouth is closed, and a playful cub rising on its hind legs is pawing at her shoulder. On quadrilateral bases, in the same metal, with conventional floral scroll relief decoration. Both dogs and pedestals coated with a light greenish-gray patina, under exposure to the weather.

Height, 52 inches; depth, 46 inches; width, 28 inches.

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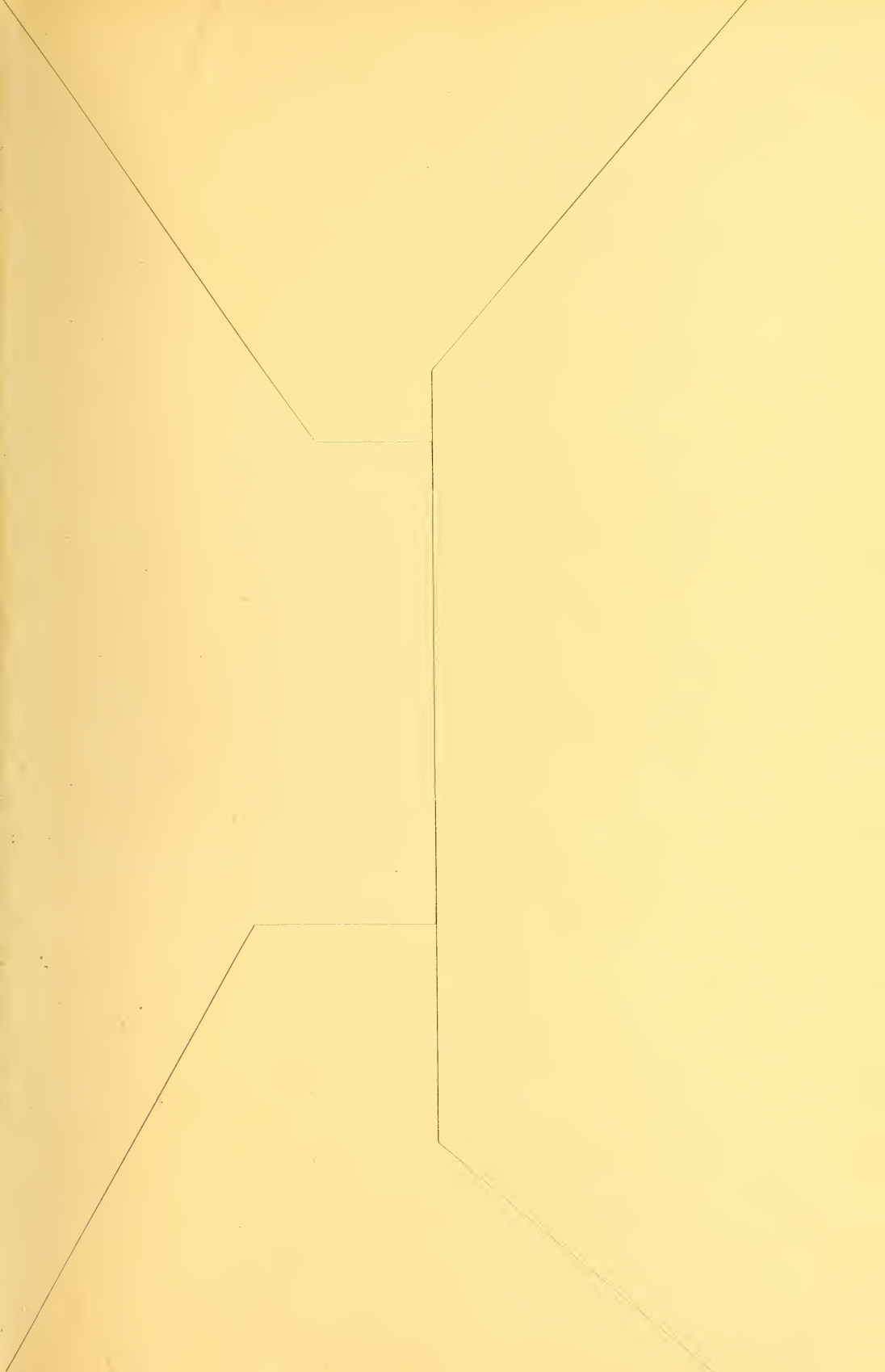
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